

JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



VOL. IX, PART 1, SPRING, 1973, No. 29

THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hillbilly," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm and blues," "soul," and "folk rock."

The Foundation works towards this goal by:

gathering and cataloging phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

reissuing historically significant out-of-print sound recordings.

The Friends of the JEMF was organized as a voluntary non-profit association to enable persons to support the Foundation's work. Membership in the Friends is \$7.50 (or more) per calendar year; this fee qualifies as a tax deduction.

Gifts and contributions to the Foundation qualify as tax deductions.

* * * * *

DIRECTORS

Eugene W. Earle, President
Archie Green, 1st VP
Fred Hoeptner, 2nd VP
Ken Griffis, Secretary
D. K. Wilgus, Treasurer

EXECUTIVE SECRETARY

Norm Cohen

EDITOR, *JEMF* QUARTERLY

Norm Cohen

EXEC. VP, *FRIENDS OF JEMF*

Gene Bear

ADVISORS

John Cohen
David Crisp
Harlan Daniel
Ronald C. Foreman, Jr.
E. Linnell Gentry
John Greenway
John Hammond
Wayland D. Hand
Bess Lomax Hawes
Will Roy Hearne
Alan Jabbour
Willard Johnson
Bill C. Malone
Brad McCuen
Judith McCulloh
Guthrie T. Meade, Jr.
Thurston Moore
Bob Pinson
Ralph C. Rinzler
Wesley Rose
Charles Seeger
Michael Seeger
Chris Strachwitz
G. W. Tye
Bill Ward

LETTERS

Sir:

With support from the National Endowment for the Humanities I am engaged in a study of the development of the music industry in Nashville. Unlike most other scholarship that has focused on performers and the music, this analysis will focus on the men and machines that disseminated country music for a profit. Since I am located in Nashville, it is relatively easy to learn from people here the central outline of the development in Nashville, but I would like to solicit your help in gaining information on early developments elsewhere. These are important to my analysis for two reasons. First of all, Nashville was not a "natural" place for the industry to develop. So why didn't it develop in Atlanta, Cincinnati, Wheeling, Chicago, or even Hollywood?, all of which had early "barn dance" radio programs. Second, developments around the country facilitated the diffusion of country music to the whole nation. Rather than outline my project it's probably easier to solicit help in the form of a "want list."

WSM was obviously important in the development in Nashville, any information on its early days would be most helpful. The owners of the station had a thorough prejudice against "old time music." Any information which would help document this would be most helpful. Beyond this, the question is why other barn dance programs didn't spawn a country music industry like that which has developed here in Nashville. Specifically any information on the WLS Barn Dance, WLW Jamboree, WWVA Jamboree, Louisiana Hay Ride, Town Hall Party from Los Angeles, KFWB Beverly Hillbillies, WBAP Barn Dance, WBT Program, Iowa Barn Dance, KMBC Brush Creek Follies and the like would be most helpful. What is more, anything on country music on network radio and the syndicated T.V. country music programs such as that directed by Red Folley and Jimmy Dean would be much appreciated.

In 1925 one might have predicted that the country music industry would have developed in Atlanta around WSB and the ingenious efforts of Polk Brockman. It would be most helpful to have any information on this early development in Atlanta. In a like vein, anything having to do with other early country music promoters such as J. L. Frank, Ralph Peer, and David Kapp would be most useful.

Another extremely important facet of the industry in the 1930s was the many touring companies such as those sponsored by the Opry which toured on the RKO vaudeville circuit, the WLS road shows, the Oklahoma Cowboys, or the Camel Caravan or rodeos. Data on these would be most helpful. Any information on the parks and dude ranches which featured country music, of which Renfro Valley is the most notable survivor, would be most appreciated.

Country music was disseminated through the many cowboy movies in the 1930s and 40s. Any information on the use of music in these movies, and particularly on Roy Acuff movies, would be much appreciated. Finally, any information on country music juke boxes and on country music publishing would be most appreciated. On all of these it is most important to know who made the decisions and on what basis they made the decisions. What is more, it would be most useful to have information on attendance figures over time and the sale of records and sheet music, etc.

Please address replies to:

Dr. Richard A. Peterson
Department of Sociology
Box 1635, Station B
Vanderbilt University
Nashville, Tennessee 37235

[Prof. Peterson is engaged in some very interesting work on the sociology of the country music industry. However, the broad nature of his inquiry makes formal response by the JEMF staff very difficult; nevertheless, any readers who can provide help in answering any of the questions he raises are urged to contact Prof. Peterson directly.]

Sir:

I am interested in purchasing Mexican and Ethnic 78 rpm records. I want many Bluebird 2200-3500s (especially need 2222!); Columbia 2000-5900 green labels, some Columbia 1300-3300 and 6000-6600 red labels; many Okeh late 16000s, a few Decca 10000s, many Vocalion 8200s and up. All are U.S. labels and I want them in E or better condition.

I am also interested in Ethnic 78s from the late 1920s through 1950s from most parts of the world. Please ask your readers to send for more detailed want lists if they have such material for sale or trade.

Chris Strachwitz
Box 9195
Berkeley, California 94709

Sir:

Please inform your readers that if they mention the JEMF when they order our Doc Hopkins album from us (Birch Records #1945) we will donate the complete proceeds (for up to 25 LPs) to the JEMF. The LPs cost \$4.00 each.

Dave Wylie
Box 92
Wilmette, Illinois 60091

THE MINSTREL OF THE APPALACHIANS: BASCOM LAMAR LUNSFORD AT 91

By Loyal Jones

Music is Bascom Lamar Lunsford's life. He has put his hand to other tasks, such as being at various times a fruit tree salesman, lawyer, teacher, country editor, reading clerk of the North Carolina House of Representatives, and Department of Justice agent. He caught the music bug early, though, from parents and relatives. Music became a passion with him. He used his other professions to bring him in contact with his fellow Appalachians, and they taught him more songs than perhaps any other living person knows, for he has contributed more songs to the Library of Congress than any other person¹, around 350 songs, sung from memory.

I first met Bascom Lamar Lunsford at the North Carolina State Fair in 1956, where he was directing the State Fair Folk Festival. I did not meet him again until the summer of 1971, when he was eighty-nine. I spent an afternoon with him and did two hours of recording, mostly his reminiscences about his life, the songs he knows, how he got them, the other musicians he has known, and the many festivals and other events that have been important to him. I talked with him by phone on three other occasions, and have had a few letters or notes from him. A good deal of the information I have on Mr. Lunsford, however, came from two of his daughters, Kern Lunsford of Jonas Ridge, North Carolina, and Mrs. Nelle Lunsford Greenawald of West Chester, Ohio, from the Lunsford Collection at Mars Hill College in North Carolina, and from the Columbia University Lunsford recordings. Kern Lunsford has given many hours of her time, writing about her father, sharing newspaper and magazine articles and in making copies of recordings in her possession for the Berea College Mountain Collection. Most of the information in this article is from the recording sessions with Mr. Lunsford in 1971, and from discussions and correspondence with Kern Lunsford, and from material supplied by Nelle Lunsford Greenawald. Therefore, this is not intended to be a definitive article on Mr. Lunsford but rather an appreciation of him as a singer, as one who possesses a prodigious repertoire of folk songs, as a self-taught scholar on folk music, but most of all as a man of effervescent spirit, who at ninety-one, still roams, in his memory, the magnificent Smokies and Blue Ridge, talking, singing, picking, fiddling, and dancing with the musical people of this region. However, a few words on his life and accomplishments are important.

Bascom Lamar Lunsford was born in 1882 at Mars Hill, North Carolina, where his father taught at Mars Hill College, a "subscription school" at the time. His memory was remarkable from almost his beginning, "You won't believe this. Just do the best you can about it. We moved away when I was eighteen months old. I was riding in front of a fellow on a horse from there to Asheville. My father had a school over there then. I was riding on the saddle horn. He was holding me kinda in his lap, and the horse started to drink crossing Big Ivy, and it looked like he was moving up the river. I can remember that to this day. Some man told me that I had a very good memory. Well, I do have a memory. Now, I can't call up as readily the things I really do know."

Lunsford came from a family of teachers and grew up with people who appreciated music. His mother taught him a good many songs. "My mother had a great uncle named Os (Osborne) Deaver, lived at Big Ivy, played the fiddle and was good. My father was a great admirer of a fiddle and was a good judge of what a fiddle would do, and like it. We'd talk about things like that. We made some fiddles out of cigar boxes, sounded like somebody had some pet crows. He saw that we might want to play and he brought home a fiddle and then got another one. We played, and after a while we got a banjo. They'd have school entertainment. I'd go and give the declamation, pick the banjo and play the fiddle." He and his brother, Blackwell, also played at bean stringings, corn shuckings, house raisings, quiltings and dances.

Lunsford is a well-educated man although he never forgot that he is a mountaineer. He studied at Camp Academy on South Turkey Creek, Buncomb County, the place he calls home, at Rutherford College and studied law at Trinity College which was to become Duke University. His first job was as a fruit tree salesman mostly in the mountain sections of the Carolinas, Georgia and Tennessee. He swapped trees with mountaineers for a night's lodging, and in the evenings swapped songs with his hosts. "I guess I've been in more mountain homes from Harper's Ferry to Iron Mountain in Alabama than any other living man."

The following description about his visit to the home of Sam Sumner near Bat Cave, North Carolina, on a cold rainy day gives a flavor of these visits:

1.

From an undated letter to Mr. Lunsford from L. Quincy Mumford, Librarian of Congress. Mr. Mumford attributes "nearly 750 items of music and commentary during the years 1925-1949" to Mr. Lunsford.

I asked if the man of the house was there. They said "no, he'd be in after a while." I told them I wanted to sell them some fruit trees, and I'd like to spend the night with them. They said, "Well, I guess it would be all right. Just get down and come in." There were two ladies there, and a small child. They had a fire in the kitchen, so I sat down and talked with the folks.

After a while I looked out the window and saw a fellow coming up the side of the mountain with a gunny sack on his back. He came into the big house part where they had the spare room. After a while his footsteps led onto the porch and into the kitchen. He spoke to me, and they told him who I was. He said, "All right. Glad to have you. Make yourself at home." I could smell the odor of blockade whiskey on him. He said, "Well, what might be your name?" I said, "Lunsford's my name." "Where do you live, Mr. Lunsford?" I told him that I lived on Rabbit Ham Branch in Buncomb County and that I was selling fruit trees. He said, "Glad to have you."

He told the women, "Build a fire in yonder." They modestly and humbly went in, and in a little while they came back. They said, "Well, your fire's ready in there. It's burning pretty good."

He sat there a minute and said, "What did you say your name was?" I told him. He said, "Let's go in yonder." Of course, I felt I had better go on in there. There was a green fire with the blaze getting higher and higher. We sat there a little, and he asked my name again. Then he went back to this big chest and got a glass. He shook the sack down over a gallon jug and poured some in the glass and drank it. Then he offered some to me. Of course as I was spending the night with him, I couldn't afford not to take a little of it. So I put it away. He asked me my name again.

By that time the dram had had an effect on me and I began to sing. He asked me if I knew the song, "Jesse James." I told him I had heard some of it. Well, he sang it. Although there are many text to the song, the text that old Sam Sumner gave me is comparable to any of them.²

Lunsford married Nellie Triplett in 1906, and they reared six daughters and one son. They built a spacious house on South Turkey Creek in the Sandy Mush section of Buncomb County. The post office is Leicester (pronounced locally Lee' cester). The living room of the house was designed to hold several square dancing couples, a passel of musicians, or both. Lunsford came to be called the Squire of South Turkey Creek.

No doubt this informal gathering of friends to play and sing and dance inspired the idea of a festival of mountain music and dance. Lunsford

did talk Asheville, North Carolina leaders into the idea of starting a festival, and the Mountain Dance and Folk Festival was started in 1927. It has continued for forty-five years, under the leadership of Lunsford and, more recently his son, Lamar, the oldest festival of its kind in the country. It is an informal affair, starting "a long about sundown" the first week of August. It has no printed program. The people who show up to play or sing or dance are the program. They come from over much of the Appalachian region. Many are the old timers with whom Lunsford has shared music and dance over many years. Samantha Bumgarner, singer, banjo and guitar player and dancer, from Jackson County, North Carolina, was there until her death. Bascom Hall is still coming at ninety-four. George Pegram, Walter Parham, Virgil Sturfi III, Obray Ramsay, Aunt Rilla Wallen Ray and her son, Byard Ray, and dozens of other musicians come almost every year. Groups of square dancers also come to compete for awards.

Mr. Lunsford started several other festivals, two for John Lair in Cincinnati and Renfro Valley, Kentucky (Red Bud Festival). He organized the State Fair Folk Festival at Raleigh, The Carolina Folk Festival at Chapel Hill, and also festivals at Charlottesville and Virginia Beach, Virginia, Winston-Salem, and Burlington in North Carolina, and at Clinton, South Carolina.

Lunsford speaks of having more than three thousand items of folk music and other lore in his personal collection. In 1935, he recorded 315 songs from his "memory collection" for the Columbia University Library ("I did it for posterity"). In 1949, he recorded around 350 songs from memory for the Library of Congress.

He has also composed a few songs, the best known being "That Good All Mountain Dew" in 1920. His daughter, Kern, reports that he was much pleased at the recent recording arrangement of this tune by the Nashville Brass. This song has so entered the folk tradition in the Appalachians that few who sing it know that it was composed by Lunsford. He also composed "The Fate of Santa Barbara" (1924), about the earthquake, and "Bryan's Last Battle" (1925 about William Jennings Bryan and the Scopes Trial. The last song was dedicated to George Pullen Jackson.

Lunsford recorded commercially for Brunswick, Vocalion, Okeh, Riverside, and Folkways.

Lunsford sang and played and demonstrated dancing all over the country. The high point of these performances was an invitation by President Franklin D. Roosevelt to visit the White House to sing, play and dance for the King and Queen of England. Lunsford noted that there was a broad smile on the face of the king (George VI). He said that the queen patted her foot to "Sourwood Mountain."

In 1949, Lunsford was invited to represent the United States at the First International Folk

². From a tape recorded by Jack and Nelle Lunsford Greenwald of material taken from the Ann Beard thesis, The Personal Folksong Collection of Bascom Lamar Lunsford, at Miami University, Oxford, Ohio.

Music Festival in Venice, Italy. On his way back home from Italy, he satisfied an ambition to visit England. He gave a concert at Cecil Sharp House in London, and then visited Shakespeare's tomb.

Now let's allow Bascom Lamar Lunsford to talk about folk tradition and music and sentiment and art and a good many other topics.

Problem of Modesty and Ego. "It's hard to talk about things without appearing to be too 'chesty' and blow my own horn ... I've had to be my own press agent so much--a disinterested third person--standing by to see what I did to see what place it ought to fill. I measured my efforts by the mistake of the past. Some poet has said, 'We are heir to all the ages from the files of time.' We heir it all. We heir the mistakes and all. We heir the victories because we get inspiration from them. We heir the mistakes, and if we've got judgment enough to correct ourselves accordingly, we have it. It is ours through tradition, and we get it through tradition better than anything else...I recorded for Dr. Frank C. Brown, about 1925, recorded about fifty songs, and he wanted me to go down and appear at the North Carolina Folklore Society meeting. I wanted to see how well I did. I was anxious to get a Raleigh paper because I knew if I didn't get it there I wouldn't be able to see it at South Turkey Creek. Later Walter Garwick came down and talked with Dr. Brown, asked if he knew me. He said, 'Yes, he's the kind of man who likes to see his name in print.' I went down in 1970 to take the Brown-Hudson Award at the Folklore Society meeting. I didn't tell that on Dr. Brown because he had gone on. The joke was really on Bascom."

It has been a pleasure to know and be introduced by prominent people, but I've always tried to live my folklore. John Lair said I was the only man he couldn't get to put on a checked shirt and wear an odd hat. I said 'No, I'm just doing my work as a citizen and I don't think there is any use just because I am going to sing a song or call a dance I learned from my great granddaddy why I should change my costume.'

Importance of Ballads. "I entertained at the Park Service in Washington. I had read that one man had discovered over 500 varieties of spring lizards, salamanders. I told them that finding a song like 'Sweet William and Lady Margaret' in the Smokies is just as important as finding another variety of spring lizard. There are lots of songs that have not been ferreted out yet."

Collecting Songs and Locating Talent for Festivals. "I went through the country and visited people and saw what songs they sang. As an example, I went to a one-teacher school on Roaring Fork, Madison County, in 1927. I put up a prize for the one who would give me the best collection of traditional ballads. I got 'Sweet William and Lady Margaret' from a nine-year-old girl, Loretta Payne. Loretta's mother and grandmother sang this. I made a correction from 'dappled gray' to 'dappled roan' so as to rhyme with the last word in the next line, 'alone.'

"Appalachian people have held to their traditions very well, and they are worthwhile. Of course, it's an Old World thing. They'll say, 'Oh you ought to see so-and-so he knows so-and-so. Go up and see this fellow on the bench of the mountain. He's the funniest guy you ever saw.' If

you go to see him he'll have more fun about you and me and others from the flatlands than we ever thought about. With bad roads we're cut off, but we may gain by it. I think the mountains had more traditional music than other parts of the country because they used it over and over. They know old tunes, and they go back and get them to use in a new way. Some are old slow tunes speeded up. 'Old Joe Clark' is nothing but 'The House Carpenter' speeded up.

"Knowing the proper approach has helped me a whole lot, knowing how the other man thinks about things and knowing what to depend on. In a festival you get as much good in as you can and keep as much bad out as you can. Don't worry about criticism. You've got to accept that when it comes. I had a letter once that said if I went to a dance I couldn't teach the Day School which I had agreed to do. I wrote back and said, 'I'm sorry, maybe some other time will be all right and more convenient.' I didn't say, 'You old fogey,' or anything like that. I never put it to issue. You lose when you put it to issue.

"I've had people to compliment me by my holding to my common touch right along. A fellow, Scott Summer, was here writing about me. I was talking to some high-up leaders in a country program and an old friend of mine who was a good solid old country fellow, but very ornery looking. He didn't have clothes that looked too good, but it didn't make any difference. He was a good fellow and I had known him like I know anybody. Scott said he noticed that, said lots of people would have turned aside.

"A man's home is his castle. When you go see a man about playing, you take your hat off. You don't just go in and say, 'Josie, get your banjo, I want to hear you play. I want you to go over yonder.' You can't do that. You go in and ask where the man of the house is. They'll say, 'He's at the barn. He'll be here in a minute.' Then you tell him, 'I'll tell you why I came, Mr. _____. I heard that your children make music and sing ballads, and I wonder if you'd let them sing for me, and maybe you'll let them come to the festival.' It doesn't mean that just because they are limited in some ways that their morals are low; their morals are high. You go in there and treat them as ladies and gentlemen."

Handling the Critics. "I entertained at a district conference of the Methodist Church. I sang and picked a few songs I thought would suit. A preacher reared back--there's always a fellow who lets on like he knows about such things--says, 'Can you play Cindy?' I said, 'Yes, I believe I can play that.' I was already laying for him. I said, 'I will say this much, by the words of the song you'll know that Cindy was a Methodist, you know the question of falling from grace.'

Cindy got religion;
She shouted all around.
She got so full of glory,
She broke the preacher down.

Cindy got religion;
She got it once before.
When she heard my old banjo,
She's the first one on the floor.

That went over big. Yeah!"

Banjo Technique. "I fram it; I use the forefinger to hit down on the strings. Samantha Bumgarner did that. I don't do that much, only on a piece or two. I do a two-finger style, mostly. I pick up with the forefinger on one string and then up across all the strings with the same finger, use the thumb on the fifth string.

About Musical Instruments. "The fiddle is the greatest instrument of all of them. I can play the fiddle. I can't play the violin. Let me tell you about that. I had a fellow who played at the festival and who learned to play the violin before he did the fiddle. He took a notion that it was all right to have this mountain music. So he'd stick the fiddle down here on his chest and bear down on the bow. He broke all of the hair out of a bow or two. Bascom Hall, who helps me, borrowed a bow or two for him, and he broke the hair out of both of them. Hall said, 'What's the matter with that fellow, broke the hair out of two fiddle bows?' I said, 'Nothing, only that he just learned to play the violin before he did the fiddle.' That's one of the things we need to know about folk music. You don't have to do it any certain way. You can use a chin rest with a fiddle, or you lay it down here on your chest. You can bow it very lightly. You don't have to do something just because somebody says to do it in a certain way."

"People who want to be critical anyway look down on a fiddler or a banjo. Do you remember 'Hambone' (a cartoon) that used to be in the newspapers. He said, 'The preacher objects to taking the banjo into church, but he always pats his feet.'"

"A fellow said to the man he'd sold a ham to, 'Did that ham have any little black bugs in it?' He said, 'Yeah, it had some.' 'How many?' 'Why that ham had more black bugs in it than there are fiddlers in hell.'"

"John Lair said, 'A fellow who plays the fiddle or parts his hair in the middle is no good.'"

"I knew a fellow, friend of mine, said to me once that when he was young he wanted to get a fiddle, but his father said he'd better not. He said, 'I guess he was right.'"

"I will say this about myself though: I picked the banjo as well as a banjo has ever been puck. That's a word I made up."³

"Folks asked me where they can find a dulcimer, and I say get a nice one and hang it on the wall where you can look at it, then take down your banjo and make some music."⁴

Favorite Singers. I never allow myself to express myself about my favorites, but I'll mention some of them. We had some good ones. Of course some have gone on. Red Foley was a good fellow, had stage presence and training. Samantha Bumgarner was one who could play the fiddle, pick the banjo, pick the guitar, sing, whistle, and dance. She was always patting her foot, rocking it. Her song is "The Last Gold Dollar." O Bray Ramsay, down here in Madison County, is doing very good. Byard Ray, he's got a national reputation now. Lulu Belle and Scottie Wiseman, of course. John Lair got them to go to Chicago, and they did fine.

My wife (his second wife, Freda) is a good ballad singer. Pleaz Mobley, he's good. I heard him sing "Lord Bateman" at my festival at Renfro Valley (Kentucky). I wrote the letter for Jimmy Rodgers, you know, the blues singer, that got him the contract with Victor. Burl Ives is pretty good. He used to be better than he is now. He knows art music, and that hurts some. If you are tied down too much to the precision of a thing, it's like a preacher reading his sermon.

"A lot of singers spoil their singing trying to sound like somebody else. That won't do. They ought to sing like themselves. Acting out the part is offensive to any one who knows. A ballad, for instance, is a plain tale simply told. You take this song, "Chilly Winds," a very good tune. A fellow came by trying to learn it. He put more into it than there was. He put unnecessary expressions to show his feelings of misfortune.

Poetry in Songs. "Shakespeare had a very fine way of expressing things in high-sounding terms. He wrote in *Hamlet*, 'Some say that ever 'gainst that season comes, wherein my Savior's birth is celebrated, the bird of dawning singeth all night long.' Well, not one man in a million would express it like that. But folk musicians can express themselves too, and some of it is stronger than Shakespeare. You take 'Jesse James.' It has some pretty good expressions.

He ate of Jesse's bread
And he slept in Jesse's bed
Yet he laid poor Jesse in his grave.

Now, we are at a disadvantage. We had more poetic things to think about in those days than we have now. There's not much poetic about

Put your sweet lips a little
closer to the phone
Let's pretend we're together
here alone
I'll tell the man to turn the
juke box way down low
And you can tell the man who's
with you he'll have to go.

But now when Burns said:

The banks and braes around the
castle of Montgomery
Green be your wood, fair your
flowers
Your waters never drumlie.
There summer first unfolds her
robes
And there the longest tarry.
There I took the last farewell
From my sweet Highland Mary.

Those are poetic terms about poetic subjects. It's hard when you don't know anything about the country, unless you just go through it fast in a car. We're at a disadvantage about making good poetry today. A lot of songs are pretty good, and with pretty good singers, but the poetry is nothing like the old songs from the standpoint of literary production."

³. Bob Terrill, "Nearing 90, But He's Quite a Toe-Tapper," Ashville Citizen-Times, March 19, 1972.

⁴. ibid.

"Here's the idea. It's the song that tells the story, tells something. The poetry is the message, and the music is the aid. The writer or singer ought to believe his own story, so to speak, no matter what it is. A man ought to sing it like it was a fact. Take 'John Henry,' for example. It's a wonderful thing."

Traditional Culture. "I'm glad colleges are taking an interest in traditional culture. They ought to teach it right along with art culture. Traditional culture is more lasting and more powerful than art culture, and a person ought to know something about it. He ought to know traditions and history. The folk sentiment is a string thing."

"Madison County (North Carolina) is the heart of folk music in the United States. Cecil Sharp's books will bear that out. Mrs. Jane Gentry, of Hot Springs, furnished sixty-nine songs for his collection. It's a great place for traditional music."

Bluegrass, Country, Hillbilly Music. "What they mean by bluegrass is the best kind of good old string music. They call it bluegrass, but we grew up on it. It's nothing new. If it's good it's bluegrass. They used to call it hillbilly music. Then after a while they called it country music. Hillbilly was a term of derision to start with. Now, it's country music, and that is probably a broader term than any. Now somebody can sing anything under the term country music."

"They used to ask me, 'Is it going to be hillbilly music?' I'd say, 'No, it's going to folk music.' They'd say, 'Then it's not going to be hillbilly music?' And I'd say, 'No, don't say that. Just say folk music.' They think because you're playing a fiddle, it's hillbilly."

Favorite Songs. "It's hard to say what my favorite songs are. Some are good for different occasions. I learned 'Stepstone' in 1904 in Graham County, North Carolina from a little girl named Lelia Ammons. She was about fifteen years old. In about 1947 I had to go to California to make records and to appear at the University of California and UCLA. I went by Columbia, Tennessee, where Lelia then lived. Her daughter lived in Los Angeles, I took this record I had of that song and played it for Lelia and then went on out to California. Lelia's girl, Mrs. Gilbert was her name, came out to the program. Had her little son with her. I sang 'Stepstone' and told about where I got it. I asked her to stand up and present her little boy."

"There are other songs I like because I like where they came from. This song I learned from Willard Randall. I used to go to school to him. Maybe it's the foundation of 'Swing Low, Sweet Chariot.'"

My father's gone, swing low.
He's gone to glory, swing low.
Swing all around you, swing low.
Swing low, chariot, swing low.

"Ellen Smith' is another song I like. It is a type of murder song."

Appalachian Mountain People. We people of the mountains have in a way been slandered, and most systematically. Now I say that very kindly. people come in here, see children, take pictures of them, and show them to others. One woman showed some to me. I said, 'That's just how I was as a child.' She said, 'The people just sit on the porch.' I said, 'That's the trouble, you've never had time

to sit on the porch.' You ought to find out just what it means to sit on the porch and think things over.' They make fun of us about a lot of things, but they haven't had as much fun as we have. Listen to this story. These revenuers went to get this still. When they got there they found two stills, but the men were gone. The revenuers took one still back to the truck. When they came back for the other one, it was gone. Well, they went back to their truck and that still was gone!

"Here in the Appalachian region the people are sturdy and they are fine, and they have held on to their traditions."

Intellectuals like to talk about the life of the mind. A good phrase, that. I've known a lot of intellectual persons, but I don't know any who have more going on in their minds than does Bascom Lamar Lunsford. His memory is populated with literally thousands of persons known to him in his long life, still with faces and names, locations and songs they contributed intact, and then, of course, there is the endless stream of people of the folk songs and ballads from the ages past: Barbry Allen, Queen Jane, Sweet William and Fair Ellender, Lord Randall, Edward, Ellen Smith, John Henry, and Jesse James. Then, there are all of the places that Lunsford has been, and the places from the traditional songs. But these are just the characters and the setting for his ideas about tradition, people, art, life, meaning, that turn in his mind at ninety-one. He is now frail in body, but his eyes light up, and the remarkable memory begins to roll up the persons, the places, and the songs, whenever one expresses interest in that which has been his life. I never expect to see another like him. But folk tradition does not stop with one person.

Someone asked Bascom Lamar Lunsford once what he had done to get all of the credit that had come to him. "I told them I hand't done nothing but pick a few songs on the banjo and play a few tunes on the fiddle was all I'd done, but that I had just liked mountain people and liked their traditions."

-- Appalachian Center
Berea, Kentucky



BASCOM LAMAR LUNSFORD DISCOGRAPHY

The following discography lists all commercial recordings made by Bascom Lunsford to the present. Of his recordings for the Library of Congress Archive of American Folk Song, only those commercially available are included; a complete listing of LC recordings was published in Country Directory #1 (Nov 1960), pp. 13-19 (a Disc Collector publication).

In the following listing the first column gives master number and issued take (if known); the second, the title; the third gives labels and release numbers. Record label names are abbreviated as follows: Br = Brunswick, Co = Columbia, Cor = Coral (Japanese release), Cty = County, OK = OKeh, Vo = Vocalion, Folk = Folkways.

15 March 1924, Atlanta, Ga. General Phonograph Corp.
Bascom Lamar Lunsford, vocal and banjo.

8578-a Jesse James OK 40155
8579-a I Wish I Was a Mole In the Ground OK 40155

ca. 27 Aug 1925, Asheville, No. Car. General Phono Co.
Bascom Lamar Lunsford, vocal and banjo; Blackwell Lunsford, fiddle.

9292-a Fate of Santa Barbara OK 45008
9293-a Sherman Valley OK 45008

ca. Feb 1928, Ashland, Ky. Brunswick-Balke-Collender Co.
Bascom Lamar Lunsford, vocal and banjo. (Issued master number is underlined.)

AL 117-118	Lost John Dean	Br 227, Vo 5246
AL 119-120	Get Along Home Cindy	Br 228
AL 121-122	Mountain Dew	Br 219
AL 123-124	"Nol Pros" Nellie	Br 230
AL 125-126	Lulu Wall	Br 229, Vo 5252
AL 127-128	Darby's Ram	Br 228, Br 80089, Br BL 59001, Cor MH 174
AL 129-130	Stepstones	Br 231, Br 314
AL 131-132	I Wish I Was a Mole In the Ground	Br 219, Folk FA 2953 (FP 253)
AL 133-134	Kidder Cole	Br 230
AL 135-136	Italy	Br 227, Vo 5246
AL 137-138	Little Turtle Dove	Br 229, Vo 5252, Cty 515
AL 139-140	Dry Bones	Br 231, Br 314, Folk FA 2952 (FP 252)

Note: When Masters 118, 125, 136, and 138 were transferred to Vocalion, they were assigned new master numbers: E-7414, 7416, 7415, and 7419, respectively.

15 or 16 April 1930, Atlanta, Ga. Columbia Phono. Corp.
Bascom Lamar Lunsford, speech.

150228-2 Speaking the Truth Co 15595-D
150229-1 A Stump Speech In the Tenth District Co 15595-D

Feb-Mar 1935, New York, N.Y. Library of Congress.
Bascom Lamar Lunsford, vocal and fiddle.

1788-A1, A2 Barbara Allen AFS L54

Sept 1946, Leicester, N. C. Library of Congress.
Bascom Lamar Lunsford, vocal; and banjo, -1.
Master numbers not available for this or any of the following sessions.

Jesse James	-1	AFS 97; AFS L20
Baa, Baa, Black Sheep		AFS 97; AFS L20
I Wish I Was a Mole in the Ground	-1	AFS 102; AFS L21
On a Bright and Summer's Morning	-1	AFS 104, AFS L21
Death of Queen Jane		AFS 104, AFS L21

1949, Washington, D.C. Library of Congress.
Bascom Lamar Lunsford, vocal; with banjo, -1; unaccompanied fiddle, -2.

Zolgotz (or White House Blues)	-1	AFS L29
Mr. Garfield	-1	AFS L29
Charles Guiteau		AFS L29
Booth Killed Lincoln		AFS L29
Booth Killed Lincoln	-2	AFS L29

1951-1952, New York, N.Y. Folkways Corp.
Bascom Lamar Lunsford, vocal and banjo.

Swannanoa Tunnel	Folk FP 40
Mr. Garfield	Folk FP 40
Jinnie Jenkins	Folk FP 40
Little Marget	Folk FP 40
On the Banks of the Ohio	Folk FP 40
Springfield Mountain	Folk FP 40
The Death of Queen Jane	Folk FP 40
Mole in the Ground	Folk FE 4530, Folk FP 40

Sept 1956, No. Carolina (?). Riverside Records.
Bascom Lamar Lunsford, vocal and banjo; Freda English, vocal -1; guitar -2.

Poor Jesse James	Riverside RLP 12-645
Go To Italy	Riverside RLP 12-645
The Merry Golden Tree	Riverside RLP 12-645
I Shall Not Be Moved -1,2	Riverside RLP 12-645
The Derby Ram	Riverside RLP 12-645
The Old Man From the North Country -2	Riverside RLP 12-645
The Miller's Will	Riverside RLP 12-645
Sundown	Riverside RLP 12-645
Fly Around, My Blue-Eyed Girl	Riverside RLP 12-645
Black Jack Davy	Riverside RLP 12-645
Weeping Willow Tree -1,2	Riverside RLP 12-645
Swing Low, Chariot	Riverside RLP 12-645
The Sailor on the Deep Blue Sea	Riverside RLP 12-645
John Henry	Riverside RLP 12-645

Synopsis of Bascom Lamar Lunsford's non-commercial recordings. Lunsford's earliest recordings were made in ca. 1922 in No. Carolina by Frank Co Brown on cylinders. Approximate 32 items were recorded. In Oct-Dec 1925 Robert W. Gordon recorded some 39 cylinders in No. Carolina. In Feb-March 1935, George W. Hibbitt and William Cabell Greet recorded approximately 303 masters in New York. Sidney Robertson (Cowell) recorded 11 items in Leicester, No. Carolina, in Nov 1936, 4 more in Washington D.C. in March 1937, and 5 more in Chicago in May 1937. 317 items were recorded in Washington D.C. in 1949. Other scattered items were recorded in Los Angeles (1947), Asheville (1941), Leicester (1946), and elsewhere in No. Carolina (1949, 1966).



Bascom Lamar Lunsford and son, Lamar Lunsford
(by Bob Lindsey, courtesy Asheville Chamber of Commerce)

RIDGEL'S FOUNTAIN CITIANS DISCOGRAPHY

Details of instrumentation are not known on individual sides; it is assumed that the following arrangement was used throughout: Leroy R. Ridgel, fiddle; Charles Ancil Ridgel, mandolin (or guitar) and vocal; Carthel Earnest Ridgel, guitar (or mandolin); Millard Whitehead, twelve-string guitar and vocal. All releases are on the Vocalion label.

ca. 1928, Knoxville, Tenn. Brunswick-Balke-Collender Co.

K-115	Hallelujah To The Lamb	Vo 5363
K-116	Be Ready	Vo 5363
K-117	Free Little Bird	Vo 5388
K-118	Little Bonnie	Vo 5388

ca. 1 April 1930, Knoxville, Tenn. Brunswick.

K-8078	The Bald Headed End Of the Broom	Vo 5455
K-8079	The Nick Nack Song	Vo 5455
K-8080	Baby Call Your Dog Off	Vo 5427
K-8081	Gettin' Upstairs	Vo 5427

Photo at Right: L. R. Ridgel, rear; C. A. Ridgel, left; C. E. Ridgel, right; M. Whitehead, front.



RIDGEL'S FOUNTAIN CITIANS

By Donald Lee Nelson

[NOTE: The author wishes to thank Mr. & Mrs. C. E. Ridgel of Powell, Tennessee for their kindness and cooperation in granting the interview upon which this article is based.]

A numerological study of the photograph accompanying this article may suggest why four Eastern Tennessee musicians who performed together for less than four years, and made but four records are practically unique among early-day country performers. Three "fours" are twelve, and that is the clue. The guitarist in the foreground, Millard Whitehead, holds a twelve-string guitar. Although a number of blues artists adopted this instrument, it seems not to have qualified itself to any other hillbilly musicians.

Leroy R. Ridgel, the group's founder and fiddler, was born at Columbus, Illinois on 10 November 1887. His family removed to Oklahoma when he was young, and he thus considered himself a native of the Sooner State. The violin, the only readily available instrument in that part of the country, attracted him in early life. Within a few years' time he had acquired sufficient "touch" to be in demand for many dances and social gatherings in the area.

During the first decade of the twentieth century he married. The couple lived at Collinsville, in Tulsa County. A son, Charles Ancil, was born in 1908, and three years later a second boy, Carthel Earnest, arrived. Both boys admired their father's prowess with a fiddle, but their own music skills seem to have evolved independently of him. Each young Ridgel became proficient at both guitar and mandolin, and although the group's portrait shows C. E. holding a guitar and C. A. with a mandolin, they did exchange instruments on some of their recordings.

The fourth member of the band, and only native Tennessean, Millard Whitehead, was born in about 1902 at Halls Crossroads, just north of Knoxville. Little has been documented of his early life, but it is likely that he was exposed to the mandolin at a tender age, and that street blues musicians influenced his conversion to the guitar.

Leroy Ridgel moved his family from Oklahoma to Fountain City in 1926 and went to work for the Grey Knox Marble Mill in Knoxville. At this time he became acquainted with Whitehead, who was employed by the American Clothing Company, and the Fountain Citians were formed. They played for dances and socials, often receiving supper as their only remuneration. The elder Ridgel steered his band toward a religious path, and twice a week gave sacred concerts in the area.

In late 1927 or early 1928 the group began to appear over WNOX, and became acquainted with Hugh Cross of nearby Oliver Springs. Prior to his National Barn Dance days, Cross was heard over this Eastern Tennessee outlet. The Ridgels received a small stipend for their radio work and broadcast over the station nearly every Saturday night until 1931. In that year Ancil, the older son, moved west. For a short period and substitute musician was used, but the group soon disbanded.

In the spring of 1928 the Vocalion Company placed a notice in the Knoxville papers asking all competent musicians in the area who might wish to record to write for specific details. The Ridgels, along with many other performers, responded to the advertisement and were told that later in the year a field recording unit would contact them. The field staff arrived and set up headquarters in the St. James Hotel. Vocalion's A & R man had them audition a number of songs for him, and he chose those he thought best for recording. The vocalists on those numbers were Ancil Ridgel and Millard Whitehead.

The actual facts concerning the Fountain Citians' recording career are somewhat garbled. C. E. Ridgel recalls just one session, but according to the Vocalion master numbers assigned to the songs, the initial four sides were cut in 1928, and the final four in late March or early April, 1930. Whatever the situation, the titles seem to confirm Vocalion's pot-shot policy. Sacred pieces, old ballads, hot numbers, and comic songs were all included in the repertoire. Possibly, the company planned to see which items sold best, and have the group concentrate on this type of number at future recording sessions. Unfortunately, the times were not appropriate. A depression was embracing the nation, the expense of field unit entourage was considerable, and the Ridgel items were released in the twilight of the Vocalion hillbilly series. In combination, these factors were to terminate the careers of many artists, the Fountain Citians included.

Leroy Ridgel had always been a devout man, but a more urgent sense of religion engulfed him. He later refused to fiddle at dances or any place other than church affairs. In 1943 he became a minister. He passed away at Fountain City on July 11, 1965.

Ancil Ridgel migrated to Colorado and to his native Oklahoma, where he worked in a zinc smelter. Earnest Ridgel found employment in a smelter in Knoxville. He lives with his wife and children in that area today.

Millard Whitehead, like Leroy Ridgel, entered the ministry. He died at Halls Crossroads around 1966.

The Fountain Citians' story, though brief, epitomizes the syndrome of all too many once-remembered string bands of the era...only a few recorded numbers, limited distribution of a tiny pressing, disbanding of the group, and a third of a century of anonymity before historians, not contemporaries, perceived the value of their work.

THE SINKING OF THE *VESTRIS*

By Donald Lee Nelson

[Several maritime disasters of the 20th century have been commemorated in hillbilly recordings, the best known of which is of course the sinking of the *Titanic*. The *Vestris*, which sank in 1928, inspired several hillbilly songs, none of which seems to have entered oral tradition. In the following article, the second in our series of studies of "event ballads," Donald Lee Nelson discusses the accident and the ballads, offering reasons for the failure of the ballads to survive.]

The very events surrounding the mortal voyage of the steamship *Vestris* in 1928 gave it an almost mandatory place on the list of tragedies to be immortalized by country balladeers.¹

The *Vestris* sailed from New York City at 3:30 P.M. on Saturday, November 10 with its first stop scheduled at Barbados. From there it would proceed to Rio de Janeiro, and finally, Buenos Aires. The sixteen-year-old ship was of British registry, owned by the Lamport & Holt Line. Besides the 129 passengers and 199 crewmen, a 6000 ton cargo, most of which was auto bodies, would be transported on this seventy-second voyage of the liner. According to *The Times* of London the auto bodies were insured for £135,000 while the *New York Times* reported the figure to be \$1,000,000, or a difference of roughly \$300,000. Some years before, the Irish-built *Vestris* sustained a damaging fire, but all burned areas had long since been repaired. It had made the trip to South America many times, and had been certified ship-shape by the U.S. Department of Commerce three days prior to sailing.

One passenger, O.S. Stevens, a representative of the First National Bank of Boston's Branch in Buenos Aires, was returning to that city with his new bride. Upon boarding, he remembered a conversation held the previous day between himself and an attache of the Argentine Consulate in New York. Stevens had told the consular official that he and his wife would be sailing on the *Vestris*. The attache remarked that he had noticed a pronounced list to the ship when he had been to the docks a day or so before. Stevens had sluffed off the notion, but now he realized that the Argentine official was correct. He did not wish to alarm his wife, and the idea that there might be any real danger seemed ridiculous, so he made no mention of the warning. Most other embarking passengers failed to recognize the list, but they were made very aware of a general laxity on the part of the crew.

The ship's captain, William Carey, had much in common with the *Vestris*. Born in Ireland, and now living in Liverpool, Carey was a veteran sailor. He had been with Lamport & Hope since 1892, and with a master's license for twenty years, he was Commodore of the Line. Two of his sons were also ship's officers. During the Great War he had captained transatlantic supply ships, and had one vessel, the *Titan*, torpedoed by enemy submarines. He was a highly respected seaman, and had commanded the *Vestris* for four years. His final voyage commenced following a six-week vacation.

The first day's sailing aboard the doomed liner brought only subdued remarks of concern from a scattering of passengers as to the "tilt" of the ship. All officers and stewards dutifully explained that

high winds often cause a slight imbalance on a vessel of that particular size, and most fears were allayed.

It was a member of the crew, Fireman Evans Hampden, who first sensed the true danger enveloping the *Vestris*. At 4 A.M., Sunday, less than twelve hours after upping anchor, Hampden reported for his turn of duty. He saw that the coal bunkers were full of water, and that the coal port door on the starboard had been left open some six inches. Hampden knew that coal ports were always secured and locked before leaving port. With the waters gushing in it was impossible to correct this incredible negligence. This is ironic, inasmuch as an hour later, even with the door open and water torrenting into the ship, Chief Radio Operator Michael O'Loughlin, unaware of the situation, sent a "QRU" or "nothing to communicate" message to a sister ship, the *Voltaire*. By 8 A.M. the water was ankle-deep in the boiler room and heavy winds were gusting about the ship.

During most of the morning, (coincidentally, the tenth Armistice Day) Captain Carey and his officers were deluged by questions from increasingly nervous passengers. Among the inquiring brood were automobile racers Earl Devore and Norman Batten, travelling with their wives for a speedway tour of South America. The previous year Devore had placed second in the Indianapolis 500 mile race, and Batten had come in fifth in the 1928 edition. The replies given to the Devores, Battens, and all others, were calculated to calm and reassure, and a general panic was diluted into nervous concern for some, and haughty annoyance for others.

Just before noon the engines stopped. Again Captain Carey and his staff were queried. The answer was that the auto bodies in the cargo hold had shifted slightly, and that the problem was already being handled. Within an hour, the ship, all list stabilized, would be underway. An hour came and went, then another, and another. By 6 P.M. the unmoving ship was listing twenty degrees. Deck chairs and tables, battened down because of the heavy seas, ripped loose and went careening around the promenade. Within two hours waves were breaking over the deck, and the storm was in full crescendo. By this time more than six feet of water was in the stoke hold, and crews were working on hastily erected catwalks above it. James Adams, the *Vestris*' chief engineer was later to testify that on that Sunday water was coming in from four different openings in the ship.

At 11 P.M. that evening Captain Carey, looking very concerned, entered the radio room and requested the operator to send an S. O. S. He then left the cabin, but immediately reentered, asking that the

message be cancelled, justifying himself to a probably unasked question by saying that the ship was not in serious trouble. He may have felt that he was panicked into the S. O. S. call by frightened passengers, and that an able seaman such as himself could meet this adversity without having to summon help.

By eight o'clock the next morning several inches of water were in the starboard passenger cabins, and all but the most veteran sailors found it necessary to walk with their hands on the deck. Captain Carey's calm exterior no longer gave comfort to his charges. Passengers, upon seeing crews below decks throwing bales overboard, hurriedly donned life jackets. The ship's officers were unable to further conceal their own concern, even as to the chances of survival for those on board.

At 10:05 A.M., nearly a full day after the ship came to a halt, Captain Carey ordered Chief Radioman O'Loughlin to send the "S. O. S." and report the ship's position, which was off the Virginia capes. Twenty-four minutes later O'Loughlin, Irish-born like his captain, began a series of increasingly desperate pleas: "S. S. Vestris in distress." . . . 10:45 A. M. "Rush at all speed to our aid . . ." . . . at 10:52 A. M. he sent facts, "Hove to since noon yesterday . . . 32 degree list . . . starboard decks under water". . . 11:03 A.M. "Oh, please come at once."

By this time passengers were being given lifeboat instructions. The normal launching time for such a vessel, even in rough seas, is ten minutes, but due to the severe list and a poorly trained crew, two hours were required to get the small boats into the water. They would "hang up" on the sides of the *Vestris*, and several lowered unevenly, causing their occupants to be dumped into the sea. Mass confusion was in command. Even the lifeboats which were successfully launched were in disrepair. The Norman Battens and Mrs. Devore were in boat No. 1. While waiting to be lowered into the rolling Atlantic Mrs. Devore noted that a hole in the side of the small craft was quickly patched with tin. She called to Captain Carey, asking if he thought the launch was dangerous. He turned away without replying. When the ship finally hit the water the crew was able to row about forty yards before the repair dissolved and the boat sank. Even the lifeboats that did stay afloat required constant bailing with hats and hands.

An hour after the first distress signal was initiated, a reply came in. "Be there at 5 P.M." said the Japanese steamer *Ohio Maru*. Nine minutes later the *Santa Barbara* heeded the call, saying she was 140 miles away, and would arrive by ten that evening. A succession of seven more ships signalled the *Vestris* that they were on the way.

At 1:17 that afternoon Radioman O'Loughlin sent "Can't wait any longer. Going to abandon." . . . 1:22 P.M. "Now going to the lifeboats" . . . 1:25 P. M. "We are abandoning the ship." Ostensibly, this was the final word from the foundering ship, but fifteen minutes later Michael O'Loughlin sent a final message of courage, desperation, and bravado which could hardly be improved upon, "Good-bye to WSC." These were the call letters of the RCA receiving station at Tuckertown, New Jersey.

It was now apparent to those still on board the *Vestris* that minutes were all that were left before she would disappear. With this realization, most people jumped into the sea and swam away from the ship to prevent being carried under by the suction of the liner's plunge. Captain Carey was observed

wearing a great coat, but no life-preserver. At approximately 2:30 P.M., some forty-seven hours after leaving port, the list overcame the ship's balance, and the *Vestris* went down, bow first.

The panic which had been staved off during the ship's lifetime seemed to grip only a few, even in the choppy seas. The polarized tales of heroism and cowardice which follow all such tragedies were innumerable. A West Indian Quartermaster, Lionel Licorish (mistakenly referred to by *The Times* of London as Leroy Licorace) jumped from the sinking ship, swam to an empty lifeboat, climbed aboard, discovered there were no oars, jumped back into the sea, recovered two oars from a sunken lifeboat, returned to his own craft, and with the help of other crew members, saved some twenty lives. There were other reports of lifeboats that did not stop. Passenger Paul Dana and Mrs. Clara Bell, fifty-three year old stewardess on the *Vestris* were in a lifeboat full of people. It capsized, and miraculously some of the occupants managed to right it, saving about half of its complement. Again, it turned over, but this time it could not be righted. Dana and Mrs. Bell (whose only concern was saving her shoes because she was "hard to fit.") clung to pieces of wreckage, talking to keep each other awake.

At 5:45 P.M., some two hundred minutes after the *Vestris* sank, the Porto Rican Liner *San Juan* came to the spot where the ship had signaled herself in danger. They found no trace. Between midnight and 2 A.M., four other vessels, the *Santa Barbara*, the *Ohio Maru*, (both delayed by squalls,) the battleship *Wyoming*, and the Coast Guard Cutter *Davis*, arrived. It was not until 3:30 A.M. that the U.S. Shipping Board vessel *American Shipper*, just coming upon the scene, radioed " . . . one lifeboat alongside us." An hour later the French tanker *Myriam* had found one lifeboat, and *The Times* of London erroneously reported that Captain Carey had been aboard. The following day, November 15, *The Times* corrected itself, much to the pain of Captain Carey's family.

As lifeboats and lone swimmers were plucked from the water, stories of utter desperation unfolded. Many occupants of the small boats had seen rescue ships, but there were no flares with which to signal. Mrs. Bell and Paul Dana were in the water for twenty-three hours, and when help did come, Mrs. Bell insisted that her companion be saved first, possibly the most dramatic "last to die" tragedy occurred when Mrs. Earl Devore, already taken aboard the *American Shipper*, saw her nearly exhausted husband swimming toward her. At that moment a shark bit off his right arm. He called to her, "Goodbye, I'll see you in heaven." His head dropped, and he was dead.

On November 15, the first fifteen pages of the *New York Times* was dedicated to the *Vestris*. Various personal accounts saturated the reader with the views, recollections, and opinions of as many survivors as they were able to contact. An official survivor's list did not appear until three days later. On that same day inquiries began in New York City. Passengers and crewmen alike testified about Captain Carey's stubborn refusal to call for help until it was too late. Charles Verchere, third wireless operator, established that two days before sailing the *Vestris* had struck a cargo boat and been laid up overnight for repairs. It was testi-

fied to by a maritime official that Captain Carey had wired Lamport & Holt from sea saying that the cargo doors were unsafe, and that the shipping firm had instructed him to proceed. The ship owners firmly denied this.

Search ships continued their vigil for survivors long after the futility point had been reached. When the official toll was amassed, 113 persons had perished. While the British, officially and privately awarded posthumous laudits to both Captain Carey and Radioman O'Loughlin, the American Board of Inquiry was favorable only to the latter. Captain E. D. Jessup, representing the U. S. Government, handed down one of the most severe indictments against another ship master when he stated, "The ship could have been saved but for the incompetence of Captain Carey and his chief officers; incompetence with which history holds no incidents to compare."

ABOUT THE SONGS

The four distinct event ballads emanating from the disaster of the *Vestris* seem to have made an almost singular attempt to avoid entering tradition.

"The Sinking Of The *Vestris*," by far the best known of the quartet, was a Carson Robison effort. If for no other reason than that it is a shining example of the oft-repeated Robison formula, it is a classic. The only attempt at innovation appears to have been the use of more rural or hillbilly-sounding grammar. The third verse stands out most in this light, with "Then come the storm . . ." and "Wild waves come rolling high." In the following verse "Slowly they sunk . . ." appears. "Sunk," rather than "sank" is also used in the last line of the fifth verse. Whether composer Robison felt that this would be the touch of "mountainizing" the song needed, or whether singer Frank Luther took the liberty of changing the words for effect is unknown. Such mistakes in an otherwise tailored song sound satirical and offensive, rather than genuine. Only three proper nouns, New York City, Captain Carey, and *Vestris* appear in the song, and they in the opening three verses. Few facts are given, and only in the third and fourth verses is there even a slight documentation by which the tragedy might be distinguished from any of the "Titanic" ballads of the period. Although Robison wrote the song, he deferred to Luther for the vocal on all recordings. The tune is almost over-plaintive, and Luther's efforts to imitate Vernon Dalhart seem excessive.

Robison also wrote what must have been the fastest follow-up song in history. "The Heroes Of the *Vestris*" was somewhat of an improvement over "Sinking," the tune being a variant of "Bury Me Out On The Lone Prairie." There were no deliberate faux pas in grammar, and while the number was still long on maudlin generalities, verses three and four are dedicated to Chief Radioman O'Loughlin and Quartermaster Lionel Licorish, respectively. The latter is not mentioned by name, possibly because such a nomenclature did not lend itself to verse. Obviously, Robison gleaned these brave examples from the individual accounts in the newspapers, but it is surprising that he stopped with two specifics. Certainly the last words of Earl Devore were worthy of immortalization.

Assuming that Robison composed both pieces while the lifeboats were still wet ("Sinking" was copy-

righted on November 20; "Heroes" on the 22nd), it is to his credit that he alluded to Captain Carey's indecision only slightly, especially in view of the newspaper tirades against the dead officer at the time. It is not that Captain Carey was undeserving of such scorn, but it was the Board Of Inquiry's place to fix blame and offer censure.

Dempsey Jones, a performer in his own right, authored "S. O. S. *Vestris*," but West Virginians Welling and Schannen recorded it. Set to the music of "You're Going To Leave The Old Home, Jim (There's a Mother Waiting for You at Home Sweet Home)", this song, though just as scant of facts, was of a traditional caliber. Moralization is reserved for the final verses, the last of which deviates from the verse pattern of the rest of the song: AABCCB. The final verse, as if to identify its totally ethereal concept, is four-lined with lines two and four rhyming. The fact that this version appeared only on the Paramount label assured its having no chance to survive.

The Ed Helton Singers, an unknown sacred group, recorded the final *Vestris* selection. Entitled "A Storm On The Sea" and subtitled "Sinking Of The Steamship *Vestris*," it was actually recorded on October 18, three weeks before the *Vestris* disaster. Evidently this was Columbia's attempt to capitalize on the publicity of the *Vestris*. The tune has remnants of "Are You Washed In The Blood Of The Lamb" and "The Ballad Of Sam Hall." Nowhere in the song does the name of the liner appear, and the only remote specific, which was probably a coincidence, is ". . . a great storm on the sea . . ."

Further evidence that the song accidentally became a *Vestris* piece is that nowhere in its contents does a word or hint of moralizing occur.

Possibly the nation was "oversaturated" with the event ballad when the *Vestris* sank, and no song of any type could have brought it immortality, but the blatant commercialization of the first two, the fourth were factors which contributed to the event's musical anonymity.

¹The major sources of this article were *The Times* of London, November 12-19 inclusive, *New York Times*, November 12-17 inclusive, and "SOS The World's Great Sea Disasters" by Keith Jackson, Monarch Books, Derby, Connecticut 1962. pp. 121-136 inclusive.

THE SINKING OF THE VESTRIS

Composer: Carson J. Robison
Recording: Tommy Wilson, Vocalion 5262
(Frank Luther)

(Sound of ship's foghorn)

Proudly she sailed from New York City,
Bound for a land o'er the sea;
And on her deck were wives and husbands,
And children with hearts light and free.

They sailed on their way o'er the deep blue ocean,
Never a thought of fear;
For there on the bridge stood Captain Carey,
A sailor for many a year.

Then come the storm that hit the Vestris,
Wild waves come rolling high;
And there in her side a hole was pounded,
Then they knew that death was nigh.

Slowly they sunk as the captain waited,
Hoping his ship he could save;
And then too late he sent the message,
The Vestris was doomed to her grave.

Sad were the cries of men and women,
Mothers with babes held so tight;
Brave men who fought to save their loved ones,
Lifeboats that sunk in the night.

Great was the toll of lives that was taken,
Husbands and wives torn apart;
And many a home with loved ones missing,
Many a sad broken heart.

There on the deck stood the grey haired captain,
Waiting for death to befall;
And though we know that someone blundered,
We should forgive after all.

We're all adrift on life's mighty ocean,
Where each mistake has a cost;
And we should learn from this sad story,
If we hesitate we are lost,

THE HEROES OF THE VESTRIS

Composer: Carson J. Robison
Recordings: Bud Billings, Victor V-40021
(Frank Luther);
Tommy Wilson, Vocalion 5262
(Frank Luther)

This song is a tribute to bravery,
Of those who were tried and found true;
When the great ship The Vestris was sinking,
Far out on the ocean blue.

Their names have been written in history,
Where the deeds of the brave never die;
And surely a Crown will be waiting,
When they face The Great Master on High.

O'Loughlin was one of the heroes,
Who went to a cold ocean grave;
But he stayed at his post in disaster,
The lives of the others to save.

And there was a strong little Negro,
As brave as a hero could be;
He worked with the strength of a demon,
And saved twenty lives from the sea.

Brave mothers clung to their babies,
Brave husbands clung to their wives;
Praying that God spare their loved ones,
Willing to give up their lives.

All though the long night they struggled,
Fought with their hands cold and numb;
Trying to save one another,
Praying that help soon would come.

Great ships were rushed to the rescue,
And there in the cold break of dawn;
They saved what was left of the victims,
But more than a hundred had* gone.

(* were on Vocalion)

Oh let us pause for a moment,
We who are free from all tears;
And pay our respects to the* heroes,
Whose brave deeds live on through the years.

(* those on Vocalion)

S O S VESTRIS

Composer: Dempsey Jones
Recording: Welling & Schannen, Paramount 3127

On a mild November day,
In a ship dock far away,
Stood the mighty Vestris waiting her command.
There were goodbyes there were cheers,
There were smiles and there were tears,
As the people got aboard for foreign land.

When the captain gave the word,
Those great engines could be heard,
As the monster moved away from where she lay.
No one showed the least alarm,
For they knew not of the harm,
Or the danger waiting them upon the way.

'Mid the storm waves breaking high,
Someone gave the danger cry,
"The boat is leaking, get a message to some friend".
Orders now were given loud,
To a panic stricken crowd,
"To the lifeboat quick for this may be the end".

Soon the big ship sank from sight,
Lifeboats twisted through the night,
Many grieved for loved ones that had tarried there.
When the morning brought the light,
And the rescue ships in sight,
Thanks were given to The Lord by all in prayer.

May the ones that are drifting be rescued alive,
And brought safely back to the shore.
May the ones that are sleeping be rescued Above,
Safe from all harm for evermore.

A STORM ON THE SEA
(The Sinking Of The Steamship Vestris)

Composer: Unlisted
Recording: Ed Helton Singers, Columbia 15327-D

There was a great storm on the sea sea sea, (2)
There was a great storm on the sea,
The storm was too big for me.

The ship it did sink in the sea sea sea, (2)
The ship it did sink in the sea,
It was an awful time on the sea.

Oh the people they did drown in the sea sea sea, (2)
Oh the people they did drown in the sea,
But a lifeboat did save me.

Oh the boat did land me on the shore shore shore, (2)
Oh the boat did land me on the shore,
And I'm not a-going to sail anymore.

My Bonnie wrote a letter to me me me, (2)
My Bonnie wrote a letter to me,
Saying "Darling come home from the sea."

I made up my mind to go free free free, (2)
I made up my mind to go free,
And never no more go to the sea.

Oh the people they did drown in the sea sea sea, (2)
Oh the people they did drown in the sea,
But a lifeboat did save me.

DISCOGRAPHY OF SONGS ABOUT THE VESTRIS

I. The Sinking of the Vestris (by Carson Robison)

- a. ca. 15 Nov 1928. Brunswick master E28766 by Frank Luther. Released on Brunswick 277 (as by Frank Luther) and on Vocalion 5262 (as by Tommy Wilson).
- b. 16 Nov 1928. Okeh master 401332 by Frank Luther. Released on Okeh 45275 (as by Jimmie Black).
- c. 16 Nov 1928. Plaza master 8335 by Frank Luther. Released on Banner 6228, Domino 4239, Regal 8681, Jewel 5462, Paramount 3126, and Broadway 8095 (all as by Frank Luther); and on Oriole 1415, Challenge 946, Apex 8853, Microphone 22343, Lucky Strike 24343, and Domino 31004 (all as by Frank Evans; last four are Canadian releases).
- d. 19 Nov 1931. Starr master 18197 by Dempsey Jones. Unissued.

II. The Heroes of the Vestris (by Carson Robison)

- a. ca. 15 Nov 1928. Brunswick master E28767 by Frank Luther. Released on Brunswick 277 (as by Frank Luther) and on Vocalion 5262 (as by Tommy Wilson).
- b. 21 Nov 1928. Victor master 48190 by Frank Luther. Released on Victor V-40021 (as by Frank Luther).

III. S. O. S. Vestris (by Dempsey Jones)

- a. ca. Oct 1928. Paramount master 20967 by Welling and Schannen. Released on Paramount 3127 (as by Welling and Schannen).

IV. A Storm On the Sea (Sinking of the Steamship Vestris) (Anon.)

- a. 18 Oct 1928. Columbia master 147232 by Ed Helton Singers. Released on Columbia 15327-D (as by Ed Helton Singers).

V. The Vestris Disaster (Author unknown)

- a. 3 Dec 1928. Starr master GE-14503 by McGee and Cogar. Released on Gennett 6703 (as by McGee and Cogar), on Champion 15650 (as by John Hutchins and James Alston); and on Supertone 9326 (as by Rand and Foster).

NEW YORK, TUESDAY, NOVEMBER 13, 1928.

339 TAKE TO LIFEBOATS AS LINER VESTRIS SINKS

FLARES LEAD TO RESCUE

First Lifeboat Is Found
240 Miles Out as
Waves Run High.

BATTLESHIP IN THE SEARCH

Rain and Fog at Night Delay
Relief Ships and Dim Hope
of Saving All Victims.

CAUSE OF WRECK UNKNOWN

Liner Radios Frantic Appeals
and Reports Heavy List
Before Final 'Good-Bye.'

TRAGEDY TERMED 'MURDER'

Survivors Heap Blame on
Captain for Delay in
Asking Help.

CALL BOATS UNSEAWORTHY

Former Sea Captain, Charging
'Criminal Neglect,' Asserts
One Had Six-Inch Hole.

HOW SHIP BEGGED AID RECORDED BY RADIO

Frenzied Calls Broadcast at
Intervals Until Order to
Take to Lifeboats.

'OH, PLEASE COME!' WAS ONE

Vessel Later Flashed 'Can't
Wait Any Longer'—Urged
Rescue Ships to Hurry.

A PRELIMINARY VERNON DALHART DISCOGRAPHY. PART IXb: PLAZA RECORDINGS

For notes on format and abbreviations, see the previous installment (JEMFQ #28). To the list of artist abbreviations and pseudonyms given there, add the following:

B&S -- Ballard & Samuels (=VD&CR)	JT -- Jewel Trio (=DRH)
CR -- Carson Robison	OT -- Oriole Trio (=DRH)
DRH -- Dalhart, Robison, and Hood	WB&CS -- Wolfe Ballard & Claude Samuels (=VD&CR)
E&C -- Evans & Clark (=VD&CR)	

ca. 2/27	7056-3	The Wreck Of the Number Nine	Ba 1990, Re 8322, Do 3959, Pmt 3021, Bwy 8054, DoC 21464, Apx 8596, Str 281032, LS 24094, Mi 22169, Mn M902, Crn 81032; Or 897 (FE)
"	7057	The Wreck Of the Royal Palm	Ba 1957, Re 8280, Do 3927, Pmt 3016, Bwy 8050, DoC 21464, Mc 22169, LS 24094; Or 860 (DM)
ca. 4/27	7209	The Mississippi Flood	Ba 1990, Re 8322, Do 3959, Pmt 3020, Apx 8611
"	7210	The Engineer's Dream	Pmt 3020; Or 912 (FE)
ca. 5/27	7268	Like An Angel You Flew Into Everyone's Heart (Lindberg)	Ba 1995, Re 832?, Do 3966; Or 923 (FE)
ca. 6/27	7398	Little Rosewood Casket	Ba 6044, Re 8431, Re 8551, Do 0199, Cq 7175, Cq 7750, Bwy 4053; Or 978 (FE)
	Ba: 1012	Note: This was originally Pathe Master #106332	
24/8/27	7469-2	When the Moon Shines Down Upon the Mountain	Ba 6090, Re 8409, Do 0192, Cq 7737, Ch 682, Ho 16158, Ho 23031, Apx 8673, DoC 21334, Mc 22210, LS 24133; Or 1026, Je 5115 (FE)
"	7470-2	When the Work's All Done This Fall	Ba 6086, Re 8409, Do 0192, Ch 688, Cq 7737, Apx 8673, DoC 21334, Mi 22210, LS 24133, Crn 81028; Or 1020, Je 5114 (FE)
"	7471-2	Golden Slippers (Duet: VD&CR)	Ba 6090, Re 8408, Do 0193, Ch 682, Cq 7062, Ho 23031, Svt 1526, Svt 21526, Apx 8656, DoC 21309, LS 24123, Crn 81034, Mi 22200; Or 1026, Je 5115 (E&C); Pmt 3055, Bwy 8036 (WB&CS)
"	7472-3	My Blue Ridge Mountain Home	Ba 6086, Re 8408, Do 0193, Ch 688, Cq 7062, Svt 1526, Svt 21526, Bwy 4053, Apx 8656, DoC 21309, LS 24133, Mi 22200, Crn 18872; Pmt 3055, Bwy 8036 (WB&CS); Or 1020, Je 5114 (E&C)
	Ba, Ch: 1069	(Duet: VD&CR)	
	Pmt, Bwy: 871		
26/9/27	7524-4	I Know There Is Somebody Waiting	Ba 6114, Re 8430, Do 0198, Ch 557, Cq 7059, Ba 7102, Je 5283, Apx 8689, DoC 21346; Or 1053 (E&C)
	Ba, Ch: 1165	(Duet: VD&CR)	
Note:	7524 through 7527	were remade on 10/10/27	
"	7525	My Boy's Voice	Ba 6113, Re 8430, Do 0198, Ch 558, Cq 7059; Or 1054 (FE)
"	7526-3	Wreck On the C. & O. No. 5	Ba 6113, Re 8469, Do 0209, Ch 558, Ch 733, Cq 7071, Cq 7169, Apx 8689, DoC 21356; Je 5137, Or 1053 (FE)
"	7527	Mildred Doran's Last Flight	Ba 6114, Re 8431, Do 0199, Ch 557; Or 1054 (FE)
	Ba, Or, Ch: 1166	(On Ba: The Fate of Mildred Doran)	
27/10/27	7587-2	Oh Susanna (Trio: DRH)	Ba 6137, Re 8450, Do 4068, Ch 559, Cq 7063, Pmt 3075, Bwy 8066, Apx 8688, DoC 21346, Crn 81034; Or 1083 (OT)
"	7588-2	When the Sun Goes Down Again	Ba 2180, Re 8470, Do 0208, Cq 7073, Apx 8688; Or 1112, Je 5187 (E&C)
"	7589	Sing On, Brother, Sing	Ba 6138, Re 8450, Do 4068, Ch 562, Cq 7063, Pmt 3075, Bwy 8066, Apx 8699, DoC 21382; Or 1082 (OT)
	Ba, Ch, Or: 1237		
	Pmt, Bwy: 966		

- 27/10/27 7590-2 Shine On, Harvest Moon
Ba, Ch, Ho, Or, Je: 1293
- 23/11/27 7629 Where the Coosa River Flows
Ba, Ch, Or: 1236
- " 7630 The Whole World Is Waiting For Dreams
Ba, Ch, Or: 1235 To Come True
- " 7639-2 The Old Grey Mare
Ba, Or, Je: 1290
- 21/12/27 7672 Hear Dem Bells (Duet: VD&CR)
Ba, Ch, Or, Je: 1292
- 21/12/27 7684-6 I'll Meet Her When the Sun Goes Down
Ba, Je: 1345
(Note: 7684 and 7685 remade on 20/1/28)
- " 7685 Where Is My Mama? (Duet: VD&CR)
Ba, Or, Je: 1346
- 20/12/27 7686-3 Old Plantation Melody (Trio: DRH)
Ba, Ch, Je: 1349
- 20/1/28 7741 Lone Eagle (Lindy to Mexico)
Ba, Or, Je: 1359
- " 7742-2 That Old Wooden Rocker
Ba, Or, Je: 1397
- " 7743-2 The Little Brown Jug
Ba, Or, Je: 1360
- 8/2/28 7773 Sweet Elaine (Trio: DRH)
Ba, Or, Je: 1404
- " 7774-2 Bring Me a Leaf From the Sea
Ba, Or, Je: 1403 (Duet: VD&CR)
- " 7775 That Good Old Country Town
Ba, Ch, Or, Je: 1405
- 9/3/28 7831 Drifting Down the Trail of Dreams
Ba, Or: 1452 (Duet: VD&CR)
- " 7832 Six Feet of Earth (Duet: VD&CR)
Ba, Or: 1463
Pmt, Bwy: 1113, 1013
- " 7833-3 I'm Drifting Back to Dreamland
Ba, Or: 1451 (Duet: VD&CR)
- " 7834-3 Little Marian Parker
Ba, Or, Je: 1410
Pmt, Bwy: 1114, 1014
- 20/3/28 7863 A Memory That Time Cannot Erase
Ba, Or, Ch: 1502 (Duet: VD&CR)
- " 7864 In the Hills Of Old Kentucky
Ba, Or, Ch: 1501
Pmt, Bwy: 1125, 1025
- " 7865-3 Song Of the Failure
Ba, Or: 1462
Pmt, Bwy: 1124, 1024
- 18/4/28 7923-4 Climbing Up De Golden Stairs
Ba: 1550 (Trio: DRH)
- " 7924 The Little Green Valley
Ba, Or, Je, Ch: 1508
- 26/4/28 7940 The West Plains Explosion
Ba: 1551
- " 7941 The Hanging of Charles Birger
Ba, Or: 1553
- 27/4/28 7942-3 The Death of Floyd Bennett
Ba, Or, Je, Ch: 1507
- " 7943 The Empty Cradle
Ba, Or, Je: 1552
- Ba 2181, Ba 6137, Re 8488, Do 0213, Ch 556,
Cq 7060, Cq 7722, Ho 16512, Apx 8713, DoC
21417, LS 24170, Mc 22248; Or 1113, Je
5186 (E&C)
- Ba 6138, Re 8449, Do 4069, Ch 562; Or 1083
(FE)
- Ba 6137, Re 8449, Do 4069, Ch 559; Or 1082
(FE)
- Ba 2180, Re 8469, Do 0209, Cq 7071, Apx
8699, Crn 81033; Or 1112, Je 5187 (FE)
- Ba 2181, Re 8470, Do 0208, Ch 556, Cq 7073;
Or 1113, Je 5186 (E&C)
- Ba 7020, Re 8488, Do 0213, Cq 7060, Cq
7722, Apx 8795; Je 5205 (FE)
- Ba 7020, Re 8489, Do 0212; Or 1148, Je
5205 (E&C)
- Ba 7047, Re 8489, Do 0212, Ch 570, Apx
8795, DoC 31004; Je 5229 (JT); Or 1166 (OT)
- Ba 7026, Re 8495, Do 0216, Cq 7061, Svt
1611, Svt 21611; Or 1148, Je 5209 (FE)
- Ba 7074, Re 8495, Re 8551, Do 0216, Cq 7061,
Cq 7175, Cq 7750, Bwy 4063, Apx 8732, DoC
21399, Mi 22268, LS 24190, Svt 1611, Svt
21611; Or 1166, Je 5253 (E&C)
- Ba 7026, Re 8527, Do 0224, Cq 7173, Ba 7102,
Apx 8732, DoC 21399, Crn 81033, Mi 22268,
LS 24190; Or 1194, Je 5209, Fe 5283 (FE)
- Ba 7046, Re 8508, Do 0221, Cq 7172; Or 1167
(OT); Je 5228 (JT)
- Ba 7046, Re 8509, Do 0220, Cq 7058, Apx
8739, Crn 81028; Or 1167, Je 5228 (E&C)
- Ba 7047, Re 8508, Do 0221, Cq 7172, Ch 570;
Pmt 3088, Bwy 8076 (B&S); Or 1166, Je
5229 (E&C)
- Ba 7073, Re 8543, Cq 7174, Or 1195
- Ba 7098, Re 8526, Do 0225, Or 1219, Cq 7730,
Apx 8762, DoC 21423, Pmt 3091, Bwy 8067
- Ba 7073, Re 8527, Do 0224, Or 1195, Cq 7173,
Apx 8744, DoC 21432
- Ba 7074, Re 8526, Do 0225, Cq 7730, Pmt
3091, Bwy 8067, Apx 8779, DoC 21417, Mc
22284, LS 24206, Crn 81104, Slg 281104;
Or 1194, Je 5253 (FE)
- Ba 7099, Re 8544, Do 4140, Or 1220, Ch 588,
Pmt 3101, Bwy 8072
- Ba 7099, Re 8543, Do 4140, Or 1220, Ch 588,
Cq 7174, Pmt 3092, Bwy 8075, Apx 8779
- Ba 7098, Re 8544, Do 4140, Or 1219, Pmt
3092, Bwy 8075, Apx 8853, LS 24355
- Ba 7126, Re 8567, Do 0239, Cq 7176, Apx
8774, Crn 81172
- Ba 7103, Re 8567, Do 0239, Or 1225, Je 5284,
Cq 7176, Ch 631
- Ba 7125, Re 7568, Do 0241, Or 1244, Pmt
3097, Bwy 8074, Cq 7177
- Ba 7126, Re 8568, Do 0241, Or 1244, Pmt
3097, Bwy 8074, Cq 7177
- Ba 7103, Re 8552, Do 0233, Or 1225, Je
5284, Cq 7099, Ch 631, Apx 8762, DoC 21423
- Ba 7125, Re 8552, Do 0233, Or 1244, Je
5307, Cq 7099

PART X: AMERICAN RECORD CORPORATION RECORDINGS

In August 1929, the Plaza Music Company (Regal Record Company), Scranton Button Company, and Cameo-Pathe merged to form the American Record Corporation. The ARC master numbers began where the old Plaza numbers left off. However, some of the selections were older Pathe or Cameo masters that were simply assigned new ARC master numbers. The format and abbreviations are the same as in the section above, except add Br = Brunswick; Vo = Vocalion; Ok = Okeh

22/11/29	9174	Bury Me Not On the Lone Prairie (Taken from Pathe mx #107676)	Ba 0531, Ca 0131, Re 9017, Or 1784, Je 5784, Cq 7467, Bwy 4099, Cq 7724
"	9175	The Cowboy's Lament (Taken from Pathe mx #107678)	Ba 0531, Ca 0131, Re 9017, Or 1784, Je 5784, Cq 7467, Cq 7724, Bwy 4099
4/6/30	9781	Tariff Bill Song	Ba 0745, Re 10051, Do 4584, Or 1996, Je 5996, Ca 0345, Pe 12624, Cq 7573
"	9782	Don't Marry a Widow	Ba 0745, Re 10051, Do 4583, Or 1996, Je 5996, Ca 0345, Pe 12622, Cq 7572, Bwy 4059
16/7/30	9870	Roll Dem Cotton Bales	Ba 0772, Re 10078, Do 4600, Or 2022, Je 6022, Ca 0372, Pe 12631, Cq 7591, Ro 1385,
"	9871	Mobile - Alabam	Ba 0772, Re 10078, Do 4604, Or 2022, Je 6022, Ca 0372, Pe 12633, Cq 7593, Ro 1385
25/7/30	9902K	Where Are You Going My Pretty Maid	Little Tot's Nursery 104, Playtime 205
"	9904K	Little Bo Peep	Little Tot's Nursery 101, Playtime 202
1/9/30	10014	Barbara Allen	Unissued
"	10015	Oh! Bury Me Out On the Prairie	Ba 0843, Re 10149, Ca 0443, Or 2093, Je 6093, Ro 1457, Bwy 4060, Cq 7729, Ch 786
"	10016	When They Changed My Name To a Number	Ba 0824, Re 10131, Ba 0795, Or 2075, Je 6075, Ro 1439, Ca 0395, Ch 783, Cq 7631, Ca 0424
23/10/33	14205	Sing, Brother, Sing (Trio:DRH)	Unissued
"	14206	When the Moon Shines Down Upon the Mountain (Note: The above two titles probably taken either from Plaza mxs 7589/7469 or Pathe mxs 107888/107749)	Bwy 4049
2/4/34	15029	The Letter Edged In Black	Br 6799
"	15030	The Prisoner's Song (Above two remade on 25/4/34)	Br 6799
25/4/34	15120	In the Valley Of Yesterday	Br 6901 (VD&AH)
"	15121	The Old Covered Bridge	Br 6901
26/4/35	17341	Steamboat Keep Rockin' (VD&CR)	Vo 02968, Ok 02968
"	17423	Climbing Up De Golden Stairs (VD&CR) (Note: Above two titles taken from Columbia masters 146383 and 146382)	Vo 02968, Ok 02968

Photo at right from
Radio Digest, March 1931 (p. 36)



Vernon Dalhart and Adelyn Hood

"GOOD Night Ladies—" we got the real Barber Shop Blues
with Barbasol Ben, Cutie-cle Barbara and the Barber Shop Quartet
You hear them over the Columbia System

COMMERCIAL MUSIC GRAPHICS: TWENTY-FOUR

From time to time contemporary college students express curiosity about the first appearance of either folk music, bluegrass, or commercial country-western on campus. Admittedly, one of the functions of higher education is to "socialize" young people partly by shearing them of folk styles (for example -- regional dialect or ethnic loyalties.) Nevertheless, some individuals with deep roots in folk society have carried folksong to school as long as schools existed. In years of late-hour study at the University of Illinois, I became aware that building maintenance employees knew many of the folk and country songs found on tapes in my personal office collection. Obviously, in the sense that some students, professors, and staff employees are "folk" by any definition of that abused term, we can assert that folksong has always been present on campus. However, there is a distinction between this natural presence and the formal "arrival" in academic groves of a special expressive form. Accordingly, we can ask: When did a student or teacher first use folksong in class, knowing that it had unusual value? When were guest performers invited to campus to present folksong concerts? When were guest performers invited to campus to present folksong concerts? When did students become aware that there was something called a "folk scene?" When did any portion of the educational community commit itself to traditional modes in folk music?

A number of articles and books under the general rubric of "folksong revival" touch on these questions. Here, I wish only to present four graphic items, spanning a half-century, which reveal something of folksong's appearance on campus. Hopefully, other collectors and scholars will know of or search for parallel examples.

It is unlikely that any reader of the *JEMFQ* will be unacquainted with the name of John Avery Lomax, a great collector and popularizer of American folksong. His autobiographical *Adventures of a Ballad Hunter* (Macmillan, 1947) has recently been reprinted (Hafner, 1971). I have selected from this book a few anecdotes and dates to mark one strand in folksong's arrival on campus. John Lomax in writing of his farm boyhood in Bosque County, Texas, labeled his family as "the upper crust of the po' white trash." Not only did young John hear and learn the folksongs appropriate to southern rural life during the 1870's, but he also developed an early infatuation with cowboy music. He wrote down cowboy songs when still a boy, and upon his going away (thirty miles) to the small Methodist Granbury College (1887) he carried hidden in his trunk bottom a small roll of cowboy songs. Some years later at the University of Texas, a professor labeled this frontier literature "tawdry, cheap, and unworthy." Lomax was shamed into burning the manuscript roll, but, to our benefit, he went on to graduate work at Harvard where Barrett Wendell and George Lyman Kittredge rekindled his enthusiasm. An important book resulted: *Cowboy Songs and other Frontier Ballads* (Sturgis &

Walton, 1910). No serious folksong student can overlook it nor the Pandora's box within its covers.

An event at Harvard when the book was but a gleam describes an "arrival." During 1907 Lomax read an American Literature term paper for Dr. Wendell's class. "It required an hour for me (JL) to read it and sing sample songs to my somewhat startled classmates." One cannot assert today that this was the very first illustrative singing of folksong in an American classroom; however, it is the first of which I have knowledge. At year's end, 1909, John Lomax travelled from Texas to Cornell University for the prestigious annual meeting of the Modern Language Association to read a paper on "Cowboy Songs of the Mexican Border." In *Adventures of a Ballad Hunter* (page 83) Lomax recalled: "When my paper on the program was announced, most of the audience had retreated to the corridors to smoke and gossip. I must have looked forlorn and lonely....As illustrations, I quoted liberally from the verses and, finally, I sang one or two songs. I didn't quite dare to ask the listeners to join in on the choruses. Probably this group of professors had never before listened to a thesis so remotely foreign to their experiences or so different from what they were accustomed to hear. When I finally ended my paper by putting the dogies to sleep with the line 'Lay still, little dogies, lay still,' and had given the long eerie, lonesome night-herding yodel, I was greeted with a startled clapping of hands."

Reproduced here are two pages from the *Publications of the Modern Language Association* (Vol. 25) which announced the Lomax paper (December 29, 1909.) Border cowboys were in good company that evening: Shakespeare, Chaucer, and the Bewcastle Cross. In itself no printed agenda can be dramatic. A 1973 reader/viewer must be able to hear in his mind (and probably soul) Lomax at Cornell to appreciate his boldness and vigor. Following the Cornell evening, John Lomax lectured and sang for two decades at more than 200 colleges in all but three of the 48 states. I do not wish in these comments to slight his other achievements; I wish only to stress that he pioneered in using folksongs on campus. During the 1920's others such as Carl Sandburg, John Jacob Niles, and Buell Kazee followed his example. (See Graphics #12 for Kazee.)

Presumably, among the Lomax papers (Austin, Texas) and in the collections of his children are found posters and handbills used to announce some of his college concerts. The only such announcement which I have ever seen is reproduced here slightly reduced from its original size. The original, black and white on cheap paper, is found in the Oklahoma State University Library at Stillwater. The poster needs no elaborate commentary

[Consciously or unconsciously, criticism still interprets Shakspeare as if he were familiar with the conceptions of modern science and philosophy, and as if his art were not three centuries old. In the characters, it traces the influence of forces like heredity, and, setting at naught Elizabethan technique, it discovers suggestions of subconscious thought and the subtle distinctions of racial, criminal, and morbid psychology. In the play as a whole, it brings to light vague underlying ideas or "problems," as in a *drame à thèse*. Even a symbolical meaning is found in the work of a day when symbolism was unknown. And when criticism does recognize the historical interpretation, it often clings to the anachronistic; reconciling them, if at all, by the fiction of a "twofold truth."—*Twenty-five minutes.*]

13. "A Model for Chaucer's Knight." By Professor William Henry Schofield, of Harvard University.

[An effort to show that Chaucer, in portraying the knight in the Prologue to the *Centebury Tales*, borrowed features from a French poem eulogizing an actual knight once renowned in Europe; and that the author of this poem influenced Chaucer elsewhere.—*Twenty minutes.*]

This paper was discussd by Professor O. F. Emerson.

14. "The Bewcastle Cross." By Professor Albert S. Cook, of Yale University.

[A sketch of the history of opinion concerning the Bewcastle Cross, with some consideration of the evidence bearing upon the question of its date.—*Twenty minutes.*]

This paper was discussd by Dr. B. Q. Morgan.

15. "Cowboy Songs of the Mexican Border." By Professor John A. Lomax, of the Agricultural and Mechanical College of Texas.

[The discussion was based on a collection of popular, orally transmitted border songs.—The amount of this material; its geographical distribution, sources, immediate and mediate; conditions of society in which the songs were produced.—With illustrative quotations.

the songs were examined as a probable manifestation of the ballad spirit as to (1) origin, (2) absence of self-consciousness, (3) transmission, (4) subject matter.—*Twenty-five minutes.*]

16. "Rival Theories of Ballad Origin." By Professor Arthur Beaty, of the University of Wisconsin.

[A consideration of the communal and the individualistic theories, and the suggestion of a possible reconciliation through the recognition of the importance of a study of the popular tale in this connection. The following points were discussd: 1. The many similarities between ballad and tale have never been sufficiently taken into account. 2. The great fluidity of the traditional materials out of which ballad and tale are composed. 3. Lack of real parallels in plot in both ballad and tale: the constant is not a story but a belief or custom. 4. Evidence for the priority of the tale over the ballad. 5. The place in tradition of ballad and tale.—*Twenty minutes.*]

[At the close of this session there was a meeting of the American Dialect Society.]

From four to six p. m. Ex-President and Mrs. Andrew D. White received the members and friends of the Association at their residence, 27 East Avenue.

At eight o'clock p. m. the ladies of the Association were informally entertained by Mrs. Everett W. Olmsted at her residence, 730 University Avenue.

At half-past eight o'clock p. m. the gentlemen of the Association were entertained by the members of the Departments of Modern Languages of Cornell University at the Ithaca Hotel. A smoke talk was given by Professor James Morgan Hart.

FOURTH SESSION, THURSDAY, DECEMBER 30.

The session began at 9.50 a. m.

In the absence of the chairman, Professor L. A. Loiseau, a report of the Committee of Fifteen was presented

JOHN A. LOMAX

COWBOY SONGS AND BALLADS

COLLEGE AUDITORIUM

Saturday, April 4, 1925, 8:00 P. M. - - - Admission 25 Cents

Tickets on Sale at Tiger Drug Store and by Members of the English Department

"The leader was a feller that came from Swenson's ranch,—
They called him Windy Billy from Little Deadman's Branch.
His rig was kinder keerless,—big spurs and high heeled boots;
He had the reputation that comes when fellers shoots."

—*The Cowboys' Christmas Ball.*

"Cloudy in the west and lookin' like rain;
Damned old slicker in the waggin again."

—*The Old Chisholm Trail.*

"Fred, you take my saddle; George, you take my bed;
And, Bill, you take my pistol after that I am dead,
And think of me kindly when you look upon them all,
For I'll not see my mother when work is done this fall."

—*When Work Is Done This Fall.*

"Sam Bass was born in Indiana, that was his native home,
And at the age of seventeen young Sam began to roam.
He first came out to Texas, a cowboy for to be—
A kinder hearted feller you seldom ever see."

—*Sam Bass.*

"Oh bury me not on the lone prairie
Where the wild coyotes will howl o'er me,
Where the rattlesnakes hiss and the crow flies free
O bury me not on the lone prairie."

—*The Dying Cowboy.*

John A. Lomax, Austin, Texas, author of "*Cowboy Songs and Ballads*" and "*Songs of the Cattle Trail and Cow Camp*", knows more about cowboy songs than any man alive. He is a national figure and has lectured in practically every University of the United States.

Coming to Stillwater under the auspices of the Department of English of Oklahoma Agricultural and Mechanical College.

In **PERSON**
The Columbia Recording Stars

FINNEY CHAPEL

OBERLIN, OHIO

Direct from **WSM**
GRAND OLE OPRY

**SEE!
HEAR!**



LESTER *Flatt*
EARL *Scruggs* AND THE
★ FOGGY MOUNTAIN BOYS... ★

SATURDAY, OCT. 6 — 8:00 P.M.

TICKETS: \$1.50 (at door)

\$1.25 advance — OBERLIN COLLEGE REC. OFFICE

A FOLK MUSIC CONCERT



THE REDWOOD CANYON RAMBLERS

**NOW!
IN PERSON!**

THE BAY AREA'S
FIRST AND ONLY GENUINE

BLUEGRASS
BAND

DATE •
TIME •
PLACE •

NEIL ROSENBERG - 5 STRING BANJO
FRANK MILLER - BREAKDOWN FIDDLE
SCOTT HAMBY - MANDOLIN
MAYNE SMITH - GUITAR
TOM GLASS - BASS

ADMISSION:

beyond noting that Oklahoma A & M is now OSU. What might be useful at this juncture is the note that the Library of Congress has issued five LP discs: *The Ballad Hunter* (L 49, 50, 51, 52, 53), based on lectures by John Lomax in 1941. This set, even for a modern listener used to high fidelity and sophisticated recording technology, conveys something of the excitement generated by John Lomax in "practically every University of the United States," when he was on the campus circuit.

From Cornell University, 1909, to Oberlin College, 1962, is a long road. Nevertheless, I have deliberately divided this feature between two collegiate arrivals: cowboy song and bluegrass. I shall not at this point presume to add any substantive data to the already extensive body of bluegrass writing, but instead shall touch only on the narrow questions: When did collegiate bluegrass bands first emerge? What was the first bluegrass concert on campus?

It can be assumed that most readers of this feature date the "original" bluegrass band (Bill Monroe, Earl Scruggs, Lester Flatt, Chubby Wise, Cedric Rainwater) to the years 1945-1948. No scholar has yet documented the exact date when the word "bluegrass" was extended by disc jockeys from the name of Monroe's band to a particular form of country music. This act of generic naming took place in the time span between 1948 and 1956. In one of the very first writings (1957) on Earl Scruggs directed at an urban audience --brochure notes for *American Banjo Tunes and Songs in Scruggs Style* (Folkways FA 2314)--Ralph Rinzler used the term "bluegrass" in quotes to suggest that it was still a special or new word used to describe a string band. Neil Rosenberg has stated that the first usage of the term "bluegrass music" in any academic journal was by D. K. Wilgus in his review of the Rinzler-edited Folkways disc (*Kentucky Folklore Record*, Vol. 3, page 173.)

I know of no article on the subject of bluegrass music's initial appeal to collegians. However, an early marker was the inclusion of Earl Taylor and the Stoney Mountain Boys at a New York concert arranged by Alan Lomax, *Folksong '59* (April 3). To the best of my knowledge the first actual college concert by a bluegrass band was that of the Osborne Brothers at Antioch during February 1960. Has anyone retained a graphic announcement of this happening? In January 1961, the Stanley Brothers appeared at the first University of Chicago Festival. Reproduced here is the flyer (exact size) of Flatt and Scruggs at Oberlin College, October 6, 1962. It was not their first college date, for they had previously appeared at the universities of Illinois and of California, Berkeley.

The Oberlin announcement belongs to Neil Rosenberg who has commented on it in a letter to me (12 Dec. 72.) Many early college folksong posters were "uptown" in design rather than country. However, the Oberlin students who booked Flatt and Scruggs accepted a Nashville printer's cut. Whether the full ad was printed in advance in Nashville or prepared in Oberlin, I do not know. Professor Rosenberg, an Oberlin graduate, has pointed out an especially ironic tone conveyed to him by the Grand Ole Opry drawing. The imagery suggested by Lester and Earl's hats is that of rural gentlemen, southern highway police, and even Confederate army officers. Oberlin's Finney Chapel was named after an abolitionist benefactor. Hanging

in the chapel is a giant United Nations flat, presented by the late Ralph Bunche, an Oberlin trustee until his death. The college itself was a thorn in the side of the slavocracy in that Oberlin had been a key station in the Underground Railway before the Civil War. How many students besides Neil, while enjoying Flatt and Scruggs, were conscious of a physical setting for southern music in an arena so redolent of northern causes?

This excursion into folksong on campus is closed with a second poster from Professor Rosenberg's personal collection. It dates to summer 1960, in Berkeley, California, and marks an early printed use of the term "bluegrass" by college musicians. None of the Redwood Canyon Ramblers (Neil Rosenberg, Mayne Smith, Scott Hambly, Frank Miller, Tom Glass) came from "inside" bluegrass society. Some members of the group had cut their teeth on jazz and dixieland. Some had heard old time music interpreted by the New Lost City Ramblers. It would be useful to know how much live bluegrass music each of these five performers had actually heard before 1960. Interestingly, of the five musicians three subsequently contributed to serious bluegrass studies (Neil Rosenberg, Mayne Smith, Scott Hambly.)

Readers of the *Adventures of a Ballad Hunter* who have also experienced the arrival of bluegrass music in intellectual or urban circles (1948-1957) will appreciate the juxtaposition of graphics for a cowboy song lecture by John Lomax at Cornell and for a Flatt and Scruggs concert at Oberlin. Folksong has lived on the American campus for a long time and has played a number of contradictory roles in this home. These roles are worthy of future exploration beyond the pages of *JEMFQ*. Hopefully, the graphics printed here, and others to come, will help in the future study and enjoyment of collegiate folk music.

-- Archie Green
Labor Studies Center
Washington D.C.

A PRELIMINARY CHECK-LIST OF FOREIGN-LANGUAGE 78'S

By Pekka Gronow

[Pekka Gronow introduced readers of JEMFQ to the unexplored world of foreign-language American recordings in a recent article, "Finnish-American Records" (JEMFQ #24, p. 176). Since then he has become interested in more general problems concerning the numerous types of foreign language recordings issued in the United States since early in the century. A native of Finland, Gronow studied ethnomusicology at Wesleyan University and has co-authored books in Finnish on popular music and the history of recorded music.]

Foreign-language records were records issued by U.S. record companies for the numerous non-English language ethnic groups which once formed a large part of the country's population. In 1910 the United States had a foreign-born population of 13.5 million, comprising almost 15 per cent of the total population. During the next two decades the absolute number of immigrants was still growing, but their proportion in the population was decreasing. In 1930 the foreign-born population was still 11.6 per cent of the total population, in 1940 8.8 per cent and in 1960 5.2 per cent. These figures include also English-speaking immigrants, but on the other hand many immigrants retained their ethnic identity and mother tongue in second and even third generation. In 1939 the immigrants were still able to support 1047 foreign-language newspapers published in 38 different languages, with a total circulation of over six million.

The history of foreign-language records shows how American record companies were from the very beginning keenly aware of the country's numerous musical subcultures. The first Columbia disc record catalogue from 1901 already lists numerous foreign-language releases, and later all major companies paid considerable attention to this field. "If you are out of touch with the International Record Department you are out of touch with as sure a money-making field as ever lay for a live dealer in any line. In every territory there is foreign element, a record-buying element, which can be turned to your door", declared *The Columbia Record*, Columbia's house organ in its May 1916 issue.

The development of the foreign-language field seems to have followed fairly closely the development of the industry as a whole. From 1900 to 1930 the number of releases grew steadily. During the depression foreign-language releases were quite limited, and the companies relied to a large extent on imported masters. In the late 1930's the field expanded again, but during the wartime shellac shortage Columbia and RCA stopped issuing foreign-language records almost completely.

After the war they re-entered the field, but by this time numerous independent companies had taken the initiative, and in the early 1950's, about the same time as they started issuing micro-groove records, Columbia and RCA abandoned the foreign-language field except for occasional LP releases.

In the late 1940's and early 1950's there must have been dozens of small independent companies specializing in foreign-language records. The most successful of these was probably Standard, which was operated by the former Greek bandleader Tetos Demetriades. Standard issued records in

many languages. Most other companies specialized in the music of one particular area or country. Many issued only a few discs. The 78 rpm speed was common up to the late 1950's.

During the 1960's the situation changed. Most immigrant groups were now too small to support a regular record production, and the emphasis was now on LP albums, which could also be sold to folk-music enthusiasts and the general public. But there are even today some small companies issuing foreign-language singles in the USA. And of course the Spanish-language or Latin record business is expanding rapidly, but that is a different story.

I find foreign-language records interesting for several reasons. They show us how America's many musical traditions influenced each other and gave birth to new musical idioms, such as "polka music" which grew out of the foreign-language field in the 1940's. Foreign-language records give us an opportunity to hear many types of music from many traditions, ranging from authentic folk music to classics and swing-influenced popular songs.

But even if one is not interested in immigrant musical traditions, familiarity with the foreign-language field helps to understand many aspects of U.S. record industry. It has many parallels with "race" and "hillbilly" records, although it preceded them by two decades. In fact it seems likely that it was their long experience in the foreign-language markets which prompted record companies to look for other similar minority groups and led to the discovery of "race" and "hillbilly" music in the early 1920's. After all, some minority groups were discovered even later: the first "Cajun", Albanian and Bulgarian records seem to have appeared in the late 1920's, as did the first commercial recordings of native American Indians.

Many practices familiar in the "race" and "hillbilly" fields, such as the use of special numerical series and catalogue supplements, were first developed in the field of foreign-language records. Record companies made field trips to record the music of several minority groups at the same time; for example, that some blues records were cut in Texas is probably due to the fact that the companies went there primarily to record Spanish music.

The following check-list is a first attempt to bring some order into this chaotic field. It is based on catalogues and actual records seen, and it is obviously stronger in some areas than in others. I have also included records made for two English-language groups, the Irish and the Scotch. The listing is particularly weak in the area of Spanish-language records. Many such records were obviously made primarily for sale outside the United States, and an analysis of this field would have required knowledge of

Mexican and South American record industry, which I unfortunately lack.

All additions and corrections to the check-list are welcome, and I am particularly interested in hearing from collectors who have foreign-language catalogues or supplements in their possession.

I would like to thank the following institutions and individuals for assistance in preparing this list: The Library of Congress, The Rodgers and Hammerstein Archives of Recorded Sound at the N.Y. Public Library,

Nationalfonoteket (Stockholm) and Rod Baum, Robert Crumb, 8jorn Englund, Robert Javors, Mike Kaptanis, Rudolph Kemppa, Brian Rust, Chris Strachwitz and Raymond Wyle.

Pekka Gronow
Pietarinkatu 12 A 21
00140 Helsinki 14
Finland

PART I: PRE-WAR LABELS

1. COLUMBIA

a) 1901-1910 (?)

7600 Spanish	7700 Italian	8200 German
8300 Dutch	9100 French	26500 Hebrew
30000 Hungarian	30200 Hawaiian	30300 Swedish
31200 Russian	31300 Chinese "Pigeon English"	

There must have been other series, too. I have seen Swedish discs in 980, 1100 and 41300 series (single sided).

b) a. 1910-1922: foreign-language records were issued in the "E" series:

10" records: E 1 - 4999, 6000-6138, 7000-7999, 9000-9112

12" records: E 5000-5283

Series contain Arabian-Syrian, Armenian, Bohemian, Croatian-Serbian, Danish, Finnish, French, German, Greek, Hebrew and Jewish, Dutch, Hungarian, Instrumental, Italian, Lithuanian, Norwegian, Novelty, Polish, Portuguese, Roumanian, Russian, Scandinavian, Slavish-Slovak, Slovenian (Krainer), Swedish, Turkish and Ukrainian records.

"8" series: Portuguese

"C" series: Spanish, Mexican and Italian

c) 1923-1951 (listing shows highest known issue).

	10"	12"
Bohemian	1 F - 324 F	50000 F - 50013 F
Croatian (Serbo-Croatian)	1000 F - 1267 F	
Danish (1923-25)	2000 F - 2005 F	
Dutch (1949-51)	2000 F - 2007 F	
Finnish	3000 F - 3252 F	
French	4000 F - 4131 F	
German	5000 F - 5364 F	55000 F - 55283 F
Greek	7000 F - 7304 F	56000 F - 56390 F
Hebrew-Jewish	8000 F - 8277 F	57000 F - 57082 F
Hungarian	10000 F - 10324 F	58000 F -
Instrumental	12000 F - 12566 F	59000 F -
Italian	14000 F - 15245 F	60000 F - 60050 F
Lithuanian	16000 F - 16328 F	61000 F - 61005 F
Norwegian	17000 F - 17007 F	62000 F -
Polish	18000 F - 18784 F	63000 F - 63013 F
Russian	20000 F - 20380 F	64000 F - 64007 F
Scandinavian (instr.)	22000 F - 22191 F	65000 F - 65002 F
Serbian	23000 F - 23034 F (in 1926 comb. w. Croatian)	
Slavish-Slovak (Slovak)	24000 F - 24223 F	67000 F - 67013 F
Slovenian	25000 F - 25196 F	68000 F - 68006 F
Swedish	26000 F - 26266 F	69000 F -
Ukrainian	27000 F - 27401 F	70000 F - 70017 F
Armenian (1928-30)	28000 F - 28020 F	71000 F -
Bulgarian (1928-)	29000 F - 29039 F	
Roumanian	31000 F - 31125 F	74000 F -
Turkish	32000 F - 32044 F	75000 F -

Irish	33000 F - 33532 F	
French-Canadian	34000 F - 34608 F	
Scottish (1928-)	37000 F - 37029 F	
Novelty (1928-)	38000 F -	
Turkish (higher-priced)	40000 F - 40050 F	
Arcadian-French (ca. 1930)	40500 F - 40515 F	
Persian (ca. 1930)	42000 F - 42012 F	
Italian Operatic	43000 F -	83000 F -
Albanian		72000 F - 72048 F
Spanish-Hebrew		78000 F - 78001 F
Syrian-Arabic	1 X - 72 X	50000 X -
Portuguese	1000 X - 1163 X	51000 X (one issue)
Spanish-Mex.-Philippine	2000 X -	52000 X -
Chinese	61000 - 61008	
Chinese-Amoy*	(15000 X -)	(54000 X -)
Chinese-Cantonese*	(17000 X -)	(55000 X -)
Chinese-Pekinese*	(19000 X -)	(56000 X -)
Chinese-Swato*	(21000 X -)	(57000 X -)

*No issues known (probably export series)

Most Columbia foreign-language records have light green labels which are easy to recognize. The "flag" label was used for a brief period around 1923-24, and in the late 1930's the green color was abandoned in favor of the regular red labels.

2. VICTOR

a) ca. 1900-1910, 8", 10" and 12" discs.

During this period Victor issued many foreign-language recordings in their main catalogue series, which started at 1 in 1900 and reached 5899 by 1908. These included, among others, Finnish, Jewish, Polish, Swedish, French-Canadian and Iroquois records. Some such recordings also appeared in the 31000 12" series which started in 1903. At the same time Victor used various additional catalogue series for records originally recorded in Europe by The Gramophone Co., and for recordings made in and intended mainly for sale in South America.

b) 1908-1928

In 1908 Victor started their new 16000 catalogue series, and at first many foreign-language records were issued in this series. However, some of the older series were still continued. Soon the numerical system became increasingly complex. Large blocks of numbers were reserved for foreign issues particularly in the 60000, 70000 and 80000 range, but the catalogue numbers did not form a continuous series. It seems likely that some blocks were reserved for recordings made in the USA, others for South American or European recordings.

c) 1929-1943: special "V" series were used for foreign, "race" and "southern" records. Listing also shows highest known issue.

	10"	12"
International (later: Continental Gems)	V-1 - V-216	V-50000 -
International Novelties	V-500 - V-818	
Bohemian	V-1000 - V-1161	
Croatian	V-3000 - V-3146	
Finnish	V-4000 - V-4193	
French	V-5000 - V-5065 ?	
French (imported masters)	V-5500 - V-5532 ?	
German	V-6000 - V-6381	V-56000 - V-56086
Greek	V-8000 - V- ?	V-58000 - V-58118
Hebrew-Jewish	V-9000 - V-9109	V-59000 - V-59036
Hungarian	V-11000 - V-11161	V-60000 -
Italian	V-12000 - V-12601	V-62000 - V-62022
Lithuanian	V-14000 - V-14061	
Norwegian	V-15000 - V-15082	
Polish	V-16000 - V-16607	V-66000 -

Scandinavian	V-20000 - V-20122	
Russian-Ukrainian	V-21000 - V-21142	V-71000 - V-71021
Slovak	V-22000 - V-22151	
Slovenian	V-23000 - V-23038	
Swedish	V-24000 - V-24189	
Turkish	V-26000 - V-26045	
Albanian	V-28000 - V-28011	V-78000 - V-78001
Irish	V-29000 -	

Spanish-Mexican 30000, 40000 series

d) RCA Victor: a new numerical system was introduced in 1946, but most series did not start until ca. 1950. Most releases were reissues of old "V" issues.

Latin-American	23-0001, 23-5000	
Continental Gems	25-0001 -	38-2001 -
International Novelties	25-1001 -	
Bohemian	25-2001 - 2054	
Croatian-Serbian-Slovenian	25-3001 - 3074	
German	25-4001 - 4136	38-0001 -
Hebrew-Jewish	25-5001 - 5105	38-1001 - 1039
Hungarian	25-6001 - 6093	
Italian	25-7001 - 7148	
Norwegian	25-8001 - 8036	
Polish	25-9001 - 9227	
Scandinavian	26-0001 - 0059	
Portuguese	26-0500 - ?	
Swedish	26-1001 - 1089	
Turkish	26-2000 - 2065	
Filipino	26-3000 - ?	
Russian & Ukrainian	26-5001 - 5041	
Finnish	26-6001 - 6035	
Calypso	26-6500 - ?	
French & French-Canadian	26-7001 - ?	
Irish	26-7501 -	
Greek	26-8001 - 8245	38-3001 - 3150
Latin-American	26-9001 -	38-5000
Albanian		38-4000 - 4002
Latin-American	60-0000, 70-7000, 90-0500	

3. BLUEBIRD (1930's)

Cajun	B-2000
Scandinavian	B-2700
Irish	B-49000
Mexican	B-2200, 2300, 2400, 2900, 3000, 3100, 3200, 3300, 3400, 3500

There must have been other series, too.

4. BRUNSWICK (late 1920's - 1930's)	10"	12"
German	53000	77000
Italian	58000	78000
Russian-Ukrainian	59000	
Polish	60000	
Finnish	62000	
Jewish	67000	75000
Spanish	40000	

Some cajun records appeared in the general 300 and 400 series.

5. DECCA (late 1930's - 1940's ?)

Mexican	10000
Irish	12000
Scotch	14000

East Indian	16500	
Acadian-French	17000 - 17059	
Calypso	17250	
Hispana	21000	
Armenian	30100	
Greek	31000 - 31161	?
Turkish	32000	
Bohemian	33000	
Latin-American	50000	
Old-time dance favorites (polkas, etc.)		

6. *GENNETT*

Gennett issued some Serbian records in the 1920's.

7. *EDISON* (1920's)

German	57001 - 57034	73001 - 73013
French	58001 - 58028	74001 - 74015
Scandinavian	59001 - 59016	78001 - 78021
Finnish	59300 - 59307	
Hebrew and Yiddish	59500 - 59518	
Spanish and Cuban	60001 - 60078	76001 - 76021
Italian	64001 - 64002	
Bohemian	65001 - 65026	
Polish	65300 - 65323	
Russian	65500 - 65511	

8. *EMERSON* (1919)

Swedish	18001 (one issue known)
---------	-------------------------

9. *MACKSOU* (New York, 1920's)

Arabic

10. *MELOTONE* (1930's)

Some cajun records in the 18000 series. One Polish or Bohemian disc seen: 6-07-06.

11. *ODEON/OKEH* (early 1920's to early 1930's)

Most early issues seem to have been on Odeon. Later the Okeh label was used for issues in the same series. It is also possible that later the 10-3/4 inch serial numbers were used for ten-inch discs.

	10"	10-3/4"	12"
Italian	9001	84001	86001
German & Polyglot	10001	81001	85001
Polish	11001		87001
Hungarian	12001		86501
Hebrew-Jewish	14001	80001	
Russian	15001		
Mexican	16001		88001
Mexican	16400		
Bohemian	17001		89001
Irish	21000		
Cajun (1930's)	9000		

12. *PARAMOUNT*

I recall seeing a German-language Paramount years ago. Research? Also some Cajun issues.

13. *VOCALION* (1930's)

Spanish	8000
Polish	60000
German	60000

		Luettelohinta List price	
(Kulkurin valssi (1) Etelästä tuulee (2) Plakkarikello	Juho Koskelo Juho Koskelo	72910 10 \$0.75	
(Luttis Jussi Vanhapoika	Juho Koskelo Juho Koskelo	73163 10 .75	
(Pai, pai, paitaressu Polksa	Makki Järvelin Makki Järvelin	73184 10 .75	
(Tuulan tei Sirenen kukkiassa	Valta Savel Valta Savel	73463 10 .75	
(Manchurian Kukkuloilla—Valssi	Hanuritallelta Matt Söderlund-John Homan	73475 10 .75	
(Tunturin kellot	Hanuritallelta Matt Söderlund-Fritz Branson	73475 10 .75	
(Tildun—Polkka Suomi—Masurkka	Suomalainen Tanssi-Orkesteri Suomalainen Tanssi-Orkesteri	73521 10 .75	
(Hikinen polkka Kyytipojan rallatus	Ilmari Kallio Ilmari Kallio	73537 10 .75	
(Mora—Hambo	Hanuritallelta John Lager Muistelmia rannikolta—Sottiisi Hanuritallelta John Lager-Arvid	73545 10 .75	
(Kaksoiskotkan marssi Yli valtameren-Marssi	Souza Sousa Souza Sousa	73823 10 .75	
(Porilaisten marssi Sunnuntaina	Jean Theslof Jean Theslof	73865 10 .75	
(Orpopojan Valssi Kalle Aaltonen	Juho Koskelo Juho Koskelo	73870 10 .75	
(Lemmityn—Masurkka Instrumental Padekovenes Dienes Polka Instrumental	The Jolly Comedians The Jolly Comedians	77045 10 .75	

VICTOR TALKING MACHINE COMPANY
CAMDEN, N. J.

McLOGAN-PEARCE MUSIC CO.

COLUMBIA

6725—RUA—1-16-24—Printed January, 1924



Uusia Victor Suomalaisia Rekordeja

Helmikuu, 1924 (February, 1924)
(New Victor Finnish Records)



Kaikki rekordit ovat laulettu orkesterin säestyksellä, paitsi milloin on
toisin ilmoitettu

(All vocal records are sung with orchestra accompaniment unless otherwise noted)

(Sammuneet valotorit—Valssi	Ragnar Sundquist-Erik Olson	77209	
(Keltaisessa paviijongissa	Ragnar Sundquist-Erik Olson	77210	
Nämä ovat kaksi hienoa tanssinumeroa: kumpikin on muodostettu nykyhetken kansanomaisista lauluista Euroopassa. "Sammuneet valotorit" (The Darkened Lighthouses), sav. P. Fries, on erinomainen valssi, jossa on hienon sujuva tahti, ei liian hidas hyvälle tanssimiselle. "Keltaisessa paviijongissa" (In the Yellow Pavilion), sav. J. Redland, fox trot taikka sottiisi, humorillinen ja huokeasti tansittava.			
These are two fine dance numbers; both are arranged from popular songs of the day in Europe. "Sammuneet valotorit" (The Darkened Lighthouses) by P. Fries, is an excellent waltz, with a fine easy swing, not too slow for good dancing; "Keltaisessa paviijongissa" (In the Yellow Pavilion) by J. Redland, a fox-trot or schottische, humorous in style and easily danced to.			
(Rakkauteni—Valssi	International Novelty Quartet	77210	
(Vihreässä metsässä—Reininmaalainen	International Novelty Quartet	77211	
Kaksi miellyttävää tanssikkappaletta kvartetille, johon kuuluvat viulu, kornetti, piano ja hanuri sekä niiden lisäksi xylofoni ja muutamia sokejoita. "Rakkauteni" (My Love) on soolovalssi, joka on erittäin kuuluu; jokainen tuntee kappaleen "Vihreässä metsässä" (In the Green Woods), sav. Max Eichler, ollen se iloisimpia sottiiseja eli reininmaalaisia. Savelpuoli on harvinaisen.			
Two delightful dance numbers for a quartet of violin, cornet, piano and accordior, with xylophone and other added instruments. "Rakkauteni" (My Love) is a Stole waltz, and a famous one; everyone knows "Vihreässä metsässä" (In the Green Woods) by Max Eichler, one of the jolliest of schottisches or Rheinlanders. The vocal part is unusual.			
(Aika Poika	Alex Pasola	77219	
(Viululei	Alex Pasola	77220	
Vanhojen aarteiden palasia suomalaisen kansanlaulun kokelmista. "Aika poika" (That's the Boy) kertoo vanhaan ajan ajatuksista ja mieliloista; "Viululei" on nuorukaisen ja nuoren neitosen kuuherrusta. Ne on laulettu iloisella bassoaanella ja tavalla, jota jokainen suomalainen haluaa kuunnella.			
Bits of old treasure from a collection of Finnish folk-melodies. "Aika poika" (That's the Boy) tells of a bachelor's thoughts and feelings; "Viululei" of the courtship of a youth and a maid. They are sung by a jolly bass voice, in a style every Finn will wish to hear.			

(Tullos lippumme luo	Jukka Maki-Alex Pasola	77218	
(Kun Kevät Koittaa	Jukka Maki-Alex Pasola	77219	
Nämä kappaleet kuvaavat totuudenmukaisesti suomalaisen kansan voimakasta, järeää ja sitenkin ystävällistä onnetta. "Tullos lippumme luo" (Come Under Our Flag), sav. Wm. E. Stein, on isänmaallinen laulu baritonille			
These selections portray with truthfulness the strong, rugged and yet gentle character of the Finnish people. "Tullos lippumme luo" (Come Under Our Flag) by Wm. E. Stein, is a patriotic song, for			

ja bassolle orkesterin säestyksellä: "Kun kevät Koittaa" (When Spring Comes), sav. G. Wennerberg, kuvaa talven toivottomuutta ja kevään toiveita pohjojan metsästä.

baritone and bass with orchestra: "Kun kevät Koittaa" (When Spring Comes) by G. Wennerberg, is a song of winter hopelessness and promise of Spring in the northern forests

Hiljattain julkaistuja suomalaisia rekordeja (Other Finnish Records recently issued)

(Käyhä poiko	Juho Koskelo	72276	10 \$0.75
(Tämän kylän poikien laulu	Juho Koskelo	72276	10 \$0.75
(Ateenalaisten laulu	Jean Theslof	72316	10 .75
(Juomalaulu	Jean Theslof	72316	10 .75
(Tunnustettu rakkaus—Valssi	Suomalainen Tanssi-Orkesteri	72330	10 .75
(Aukusti Eeklevi—Sottiisi	Suomalainen Tanssi-Orkesteri	72330	10 .75
(Kansainvälinen	Koskelo	72396	10 .75
(Marseljeesi	Juho Koskelo	72396	10 .75
(Hoiananna	Juho Koskelo	72409	10 .75
(Joululaulu	Juho Koskelo	72409	10 .75
(Jouluvirsi	Jean Theslof	72424	10 .75
(Jouluyö	Felix Arndt	72424	10 .75
(Maalaispolkka	Suomalainen Tanssi-Orkesteri	72470	10 .75
(Alma masurkka	Suomalainen Tanssi-Orkesteri	72470	10 .75
(Rannalla istuja	Ellie Suokas	72517	10 .75
(Varpunen	Ellie Suokas	72517	10 .75
(Kerran ma rakastuin tyttöön	Pahka Jaakko	72552	10 .75
(Pikkuihin poika	Pahka Jaakko	72552	10 .75
(Kuutamoon—Valssi	Suomalainen Tanssi-Orkesteri	72664	10 .75
(Vuoriston kaunotar	Suomalainen Tanssi-Orkesteri	72664	10 .75
(Lauluja—Tukkijohella	Juho Koskelo	72765	10 .75
(Vallinkorvan laulu	Juho Koskelo	72765	10 .75
(Iloa ja surua	Ellie Suokas	72768	10 .75
(Kullan ylistys	Ellie Suokas	72768	10 .75
(Polkka-masurkka	Söderlund ja Homan	72849	10 .75
(Pikkikipolikka	Söderlund ja Homan	72849	10 .75



Suokas



Koskelo

(Some German & Polish issues bear same catalogue numbers?)
 International 15000

Some cajun records were issued in the regular 2000, 3000 and 5000 series.

14. WALLIN'S SVENSKA REKORD (Chicago, 1927)

Swedish

PART II: POST-WAR LABELS

<i>Label</i>	<i>Location</i>	<i>Type of music</i>	<i>Date</i>
Alamphon		Arabic	
Allied	San Antonio, Tx.	Some cajun issues	
Alkawakeb		Arabic	
Arabphon		Arabic	
Aristophone		Greek	
Arziv		Turkish	
Atticon	Chicago	Greek	
Azteca	Los Angeles	Mexican	
Balkan	Chicago	001 Slovenian	
		800 Greek	
		4000 Turkish, others ?	
Banner		Jewish	
Beaver	Canada	Finnish	
Big Mamou	Ville Platte, La.	Cajun (one issue)	
Cajun		Cajun (one item)	
Cajun Classics	Paris, Tx.	Cajun	
Celtic		Irish	
Colonial	Los Angeles	Some cajun issues	
Cordion	New York	Scandinavian	
Csardas		Hungarian	
Dana	New York	Polish, Polka	1948 -
De Luxe		Some cajun issues	
Del Valle	Texas	Mexican	
Fais-Do-Do	Crowley, La.	Cajun	
Falcon	Texas	Mexican	
Feature	Crowley, La.	Cajun	
Fennia	Canada	Finnish	
Folkstar	Lake Charles, La.	Cajun	
Forssa Records		Finnish (one item)	
Four Star	Los Angeles	One cajun item	
French Hits	Crowley, La.	Cajun	
Frontier	Denver, Colo.	200,400 "Dutch Hop Series"	
		700 Polka series	
Globe	Texas	Mexican	
Goldband	Lake Charles, La	Cajun	
Gold Star	Houston, Tx.	Some cajun issues	
Grecian Artists		Greek	
Harmony Music	Berkeley, Ca.	Scandinavian	
Hot Rod	San Antonio, Tx.	Some cajun issues	
Humming Bird	Texas	Some cajun issues	
Ideal	Texas	Mexican	
Imperial	Los Angeles	Some cajun and Mexican issues	
Jay Jay	Chicago/Miami	Polish, Polka	
Khoury	Lake Charles, La.	Cajun	
Kismet		Russian	
Liberty	New York	Greek	1943 -
Lyric	Lake Charles, La.	Cajun	
Macy's	Houston	Some cajun issues	
Meladee	New Orleans	Cajun	
Menorah		Jewish	
Metropolitan	New York ?	100 Greek	
		3000 Spanish	
		7000 Armenian	

Musicale	Toledo, Oh.	Polish	
Musico		Polish	
Nina		Greek	
Onni Laine		Finnish	1948
Opera	Lake Charles, La.	Cajun	
Ortophonie		Greek ("RCA Manufacturing Co. for Standard Phono Company")	
OT	Lake Charles, La.	Cajun	
Panhellenic		Greek	
Polkatunes		Polish	
Polo		Polish	
Popular		Turkish, Armenian	
Rio	Texas	Mexican	
Ronka Levyt	North Hollywood	Finnish	
Scandinavia	New York	Scandinavian	
Solos	Brooklyn, N.Y.	Finnish	
Southern	Lake Charles, La.	Cajun	
SRC	Spokane, Wash.	Scandinavian	
Standard	New York	F-1000 Latin-American	1946 -
		F-2000 Popular	
		F-3000 Polish	
		F-5000 Scandinavian (First issues "Novelty")	
		F-9000 - F-9118 - ? Greek	
		F-11000 German	
		F-13000 French-Canadian	
Stella	New York	Polish	
Stinson		Russian-Ukrainian	
Tempo	Hollywood, Calif.	Swedish	
Victory		Greek	
Viking		Scandinavian	
White Eagle		Polish	

Some of the above labels also issued English-language records.

-- Helsinki, Finland

FROM THE ARCHIVES: *TMW* EXCERPTS

In the above article and elsewhere, Pekka Gronow has examined some of the aspects of the largely uncharted field of American foreign language recordings. One of his most interesting themes is the connection between these various categories of ethnic language discs and the more familiar (to JEMF readers, at least) hillbilly, race, and cajun fields. Gronow argues that the phonograph companies of the 1920s saw old time and race records in the same light that they viewed the foreign material, and utilized many of the techniques in the production and marketing of old time and race recordings that they had already developed in the early years of the century in their experience with foreign language products. The brief article, "Gennett Record Sales Take Decided Upward Trend," reproduced from *Talking Machine World* (15 July 1925, p. 1-4) lends support to this notion, in its juxtaposition of foreign language catalog and old-time tunes in the same discussion. The clipping, "Gennett Welsh Record Big Seller in Mining Districts" (*TMW*, 15 February 1925, p. 153) offers further evidence of the regional approach to record marketing that had become standard even when hillbilly recording was a fledgling industry. The clippings are reproduced on the following page.

The two other clippings deal with the recording of Hopi Indians by Starr Piano Co., the owner of the Gennett label (*TMW*, 15 June 1926). The news clipping dated 5 June (p. 16) notes that the recordings were done with the cooperation of Dr. J. W. Fewkes of the Smithsonian Institution. Fewkes was well qualified to assist in such recordings, as he was the first person to make ethnomusicological field recordings in the world, having made cylinder recordings of Passamaquoddy Indians on the Bay of Fundy in Maine as early as 1890. Dr. Fewkes and his staff set up headquarters at the El Tovar Hotel in the Grand Canyon and invited elders of the Hopi tribes to record their traditional songs. Fred Gennett had arranged with Fred Harvey of the famous resort chain to sell the Gennett Indian recordings to tourists. Twelve sides were recorded at that expedition, six of which were issued on the last of the pre-electric Gennett 78 rpm discs (No. 5758-5761). Although not a great commercial success, the recordings are of great historical value, as *TMW* recognized in its editorial (p. 11) praising the venture.

Starr Co. Sending Expedition to Make Records of Melodies of Hopi Indians

Valuable Contribution to Recorded Music Will Be Made by Expedition Near Reservation of the Hopi Indians in Grand Canyon Under Direction of J. O. Prescott and E. C. A. Wickemeyer

RICHMOND, IND., June 5.—An interesting contribution to talking machine recorded music is being made by the Starr Piano Co., which is sending a recording expedition to the Grand Canyon to make recordings of the melodies of the Hopi Indian tribe. The expedition is under the direction of J. O. Prescott, phonograph expert, and E. C. A. Wickemeyer, recording engineer. The representatives of the Starr Piano Co. are working in co-operation with Dr. J. Walter Fewkes, who is in charge of the Bureau of Ethnology of the Smithsonian Institute at Washington, D. C. Dr. Fewkes is considered the leading authority on matters relating to the Indians and is the only white man ever initiated into one of the secret societies of the Hopi Indians.

All of the recording is being done in the Grand Canyon about 100 miles from the Hopi reservation. The apparatus was set up with the co-operation of the Santa Fé Railroad. Permission was granted by the Government for the transportation of the Indians by ponies.

The Hopi tribe is considered one of the most

interesting in existence. They were one of the last tribes to receive Government protection. Less than 600 of the tribe remain. The tribe is little known because of the fact that when America was discovered only a handful of the tribe was in existence. The tribe is a sort of connecting link with the past because it dates back, in its mode of living, beyond the times represented by other and better-known tribes.

Master records will be sent to the Smithsonian Institute and other museums. Records will be placed on sale throughout the country, and a brisk sale is expected, particularly at the tourists' stopping places in the Southwest.

Gennett Record Sales Take Decided Upward Trend

Gennett records, particularly those of the foreign language catalog and of old-time tunes, took a decided upward sales trend the latter part of last month, following a rather slack period, the New York office of the Starr Piano Co. reports. While the briskness was general throughout the entire catalog, the mountain country music, which sells in volume throughout Pennsylvania and West Virginia, and new records in the Gennett Irish series, were most active. Two new releases of Irish dance music, "Brace of Mar Highland Strathspey," coupled with "Irish Barn Dance," and "Kitsheelan Bridge," coupled with "Clune," are selling exceptionally well.

THE TALKING MACHINE WORLD

Gennett Welsh Record Big Seller in Mining Districts

Record Proves a World Beater in the Mining Districts of Pennsylvania

The manner in which a little extra sales effort will result in increased sales is illustrated by the experience of a recent Gennett record release. This record, No. 5519, "A Welsh Courtship," a humorous dialogue, was put on the market some months ago and the orders received at the New York office for it were few and far between. The salesman covering the mining district of Pennsylvania, the home of many former natives of Wales, had the dealers advertise this record more heavily than others and the result is that more than a thousand records have been sold in the course of two or three weeks. The demand on one dealer was so great that he phoned the New York office from Scranton ordering fifty records. As the stock at this office had run down, a wire was sent to the headquarters of the Starr Piano Co., at Richmond, Va., to ship direct. Before the shipment could be made the dealer telephoned to Richmond and increased the order to 250.

Records of Historic Value to Americans

THAT there still remains a certain amount of romance and altruism in the phonograph trade is brought to mind by the recent report of the recording expedition sent by the Starr Piano Co. to the Grand Canyon of the Colorado to make records of the tribal melodies of the Hopi Indians, master records of which will be deposited in the Smithsonian Institute in Washington and in other museums, because of their historic value.

It is reports such as these that serve to emphasize the importance of the phonograph outside of the straight commercial field. Long ago in Europe it was realized that records of the voices of the great artists and statesmen of the day would prove invaluable to future generations from a historical standpoint, with the result that both in Paris and Berlin there have been gathered substantial and most representative collections of such records.

In this country the music of the Indians of various tribes has been faithfully recorded for the generations that are to come, for no interpretation of any printed music could give to these tribal songs the fire and meaning that they carry when sung by the Indians themselves. Records of this sort do not appeal strongly to those who are interested chiefly in record sales volume, but they have importance from a historical standpoint that should not be underestimated.

Meanwhile, we of the present day are privileged to hear the voices of a number of great artists who, passing on, have left records to keep fresh their memories. Some of these records can never be duplicated in musical quality by the singers that still remain with us, and they all hold the great appeal that comes with being able to listen to the reproduction of voices that are now silent.

SHELLY LEE ALLEY: A DISCOGRAPHY

(The following discography was compiled by Bob Healy, with assistance from Glenn White, Guthrie Meade, Stan Turner, Bob Pinson, and especially Ted Daffan.)

Violinist Shelly Lee Alley's earliest musical associations were with a pop music group, the Dixie Serenaders, who appeared on radio station WFAA of Dallas, Texas, as early as 22 January 1923. The Personnel of this organization included, according to Radio Digest Illustrated, Bob Dean, sax; Bob Harris, clarinet; Jack Russell, banjo; Tod Green, piano and Shelly Lee Alley, violin. This band could be heard on WFAA into 1930.

Shelly was the vocalist for a band conducted by A. Harrison on WFAA in 1930. Throughout his career, he appeared on numerous radio stations, including: Dallas, WFAA, KRIL, WRR; San Antonio, WOAI, KTSA; Fort Worth, WBAP; Houston, KTRH, KXYZ, KTHT; Mexico, XEPN and XELO.

It wasn't until the middle 1930s when Alley met Leon Selph that he took to western swing. Some country music enthusiasts doubtless know him best for his accompaniment on one of Jimmie Rodgers' sessions. His brother, Alvin Alley, who also accompanied Rodgers, was at last report still living in Alleyton, Texas. Shelly has since passed away.

31 July 1931, San Antonio, Texas. RCA Victor.
Jimmie Rodgers, vocal & guitar; accomp. by Shelly Lee Alley, violin; Alvin Alley, bass; Joe Kaipo, steel guitar.

67134	Travelin' Blues	Vi 23564, MW M-4729, RZ (Aust) G23112, HMV (Au) EAL514, RCA Vi LPT-3073, RCA Vi LPM 2112
67135	Jimmie the Kid	Vi 23549, MW M-4731, RZ (Au) G23196, HMV (Au) EAL399, Zo (Eng) 6022, RZ (Eng) MR3208, Tw (India) FT8832, Tw FT9114; RCA Vi LPM 2213

23 June 1937, Dallas, Texas. American Record Corp.
Lummie (Columbus) Lewis & His Merry Makers: Lummie Lewis, vocal and steel gtr; Shelly Lee Alley, vln; Bill Vance, vln; Mac Register, pno; Carl Smith, sax/clt; Wimpy Hudson, bjo; Dick Holton, bass.

DAL-448	It Worries Me	Vo 03696
DAL-449	Those Mean Mama Blues	Vo 03855
DAL-450	Save It For Me	Vo 03632
DAL-451	Travelin' Blues	Vo 03696
DAL-452	Sweetheart Of Mine	Vo 03855
DAL-453	Merry Makers Stomp	Vo 03632

4 Nov 1937, San Antonio, Texas. Amer. Record Corp.
Shelly Lee Alley and His Alley Cats: Alley, vln; Cliff Bruner, vln; Ted Daffan, steel gtr; Ralph Smith, pno; Chuck Keeshan, gtr; Anthony Scanlon, sax/clt; Dic Holton, bass; Don Law (Columbia A&R man), washboard.

SA-2887	Let Me Bring It To Your Door	Vo 03975
SA-2888	I'm Still In Love With You	Vo 03975
SA-2889	She's So Different	Unissued
SA-2890	Alone	Unissued
SA-2891	Why Are You Blue	Unissued
SA-2892	Houston Blues	Unissued
SA-2893	You've Got Me Worried Now	Vo 03939
SA-2894	Nonie	Unissued
SA-2895	Don't You Care	Unissued
SA-2896	Deep Congress Avenue	Unissued
SA-2897	My Precious Darling	Vo 03891

5 Nov 1937. As above.

SA-2898	Train Whistle Blues	Vo 04451
SA-2899	Women, Women, Women	Vo 03939
SA-2900	You Can Make Me Happy	Unissued
SA-2901	You've Made a Dream Come True	Vo 03891
SA-2902	She's My Red Hot Gal (From New Orleans)	Unissued

5 May 1938, Dallas, Texas. Amer. Record Corp.
Shelly Lee Alley and His Alley Cats: personnel as above except Tony Scanlon out; add Smoky Miller, sax/clt.

DAL-478	I'll Get It	Vo 04371
---------	-------------	----------

10 May 1938. As Above.

DAL-479	Nine Or Ten Times	Vo 04371
DAL-480	Try It Once Again	Vo 04145
DAL-481	My Steppin Gal	Unissued
DAL-482	Deep Congress Avenue	Vo 04276
DAL-483	She's My Red Hot Gal	Unissued
DAL-484	She's No Different	Vo 04276
DAL-485	Houston Blues	Vo 04201

11 May 1938. As Above.

DAL-486	You Can Make Me Happy	Unissued
DAL-487	Why Are You Blue	Unissued
DAL-488	You've Got It	Vo 04151
DAL-489	You Know What I Mean	Vo 04451
DAL-490	Alone	Unissued
DAL-491	Bring It On Home To Grandma	Vo 04201
DAL-492	Blonde Headed Mama Blues	Unissued

5 Dec 1938, Dallas, Texas. Amer. Record Corp.
Shelly Lee Alley and His Alley Cats: Alley, vln; Leon Selph (?), 2nd vln; Chuck Keeshan, gtr; Gus Plant, gtr; Ernest "Deacon" Evans, steel gtr; Ralph Smith, pno; Smoky Miller, sax/clt; Willie Wells, bass.

DAL-715	She Just Wiggled Around	Vo 04600
DAL-716	I Got The Blues	Unissued
DAL-717	I See That Certain Something	Unissued
DAL-718	She Wouldn't	Vo 04793
DAL-719	What's The Matter Now	Vo 04879
DAL-720	Don't You Care	Vo 04670
DAL-721	Why Should I Worry Now	Vo 05391

6 Dec 1938. As Above.

DAL-729	What Size Do You Need	Vo 04879
DAL-730	Those Loving Lies	Unissued
DAL-731	She Loves It So	Vo 04728

DAL-732 New Mean Mama Blues Vo 05256
 DAL-733 I'll Take You Back Again Vo 04728
 DAL-734 I'm So Used To You Now Vo 04670
 DAL-735 Can't Nobody Truck Like Me Vo 04793
 DAL-736 Alley Cat Stomp Vo 04600

12 June 1939, Dallas, Texas. Columbia Phono.Corp.
 Shelly Lee Alley and His Alley Cats: Alley, vln, and vocal -1; Chuck Keeshan, gtr, and vocal -2; Ted Daffan, vocal, -3; Deacon Evans, steel gtr; Gus Plant, gtr; Tony Scanlon, pno; George Ogg, sax/clt; Willie Wells, bass. Some of the following release numbers appeared on the Okeh instead of/in addition to the Vocalion label.

DAL-772 I've Got the Blues #2 -1 Vo 05053
 DAL-773 Big House Blues -1 Unissued
 DAL-774 I'm Wondering Now -1 Vo 05106
 DAL-775 It Makes a Lot of Difference Now -1 Vo 05106
 DAL-776 I Wish I'd Never Learned To Love You Vo 04986
 DAL-777 Tired Of You -3 Vo 05391
 DAL-778 Let's Do It Honey -1 Vo 05053
 DAL-779 My Texas Sweetheart Vo 05322
 DAL-780 Two More Years (And I'll Be Free -2 Vo 04986
 DAL-781 Hang Your Pretty Things By My Bed -1 Vo 05202
 DAL-782 My Little Dream Girl -1 Vo 05322
 DAL-783 Goodbye Forever -3 Vo 05256
 DAL-784 I'll Keep Thinking Of You Vo 05202

29 April 1940, Dallas, Tex. Columbia Phono.Corp.
 Shelly Lee Alley and His Alley Cats: Alley, vln and vocal; Leon Selph, vln; Deacon Evans, steel gtr; Gus Plant, gtr; Howard Oliver, bjo; Ralph Smith, pno; Chet Miller, bass.

DAL-1088 I'm Smiling (Just To Hide a Broken Heart) Ok 05667
 DAL-1089 How Can You Treat Me This Way Ok 05738
 DAL-1090 Don't Leave Me (With a Broken Heart) Ok 05667
 DAL-1091 Oh What a Fool I've Been Ok 05930
 DAL-1092 I Just Can't Forget the Past Ok 05930
 DAL-1093 It Won't Be Long Now Ok 05738
 DAL-1094 It Doesn't Matter Now Ok 05585
 DAL-1095 It Took My Breath Away Ok 05585

Shortly after World War II, Alley recorded at least two sides for the Globe label, with personnel as follows: Alley, vln; Art Gang, gtr; Ted Hardy, steel gtr; Clyde Brewer, pno; Shang Kennedy, bass; J. O. Shuck, drums. The titles were: Soldier's Return / Low Down Blues. Other details are not available at present.

Alley's last recordings were with Bennie Hess and His Nation Playboys for the Jet label of Houston, Texas: Jet 1926 Forever Gone / Country Style Boogie.

* * * * *

FROM THE EDITOR

With this issue of JEMFQ we begin our ninth year of publication. The nature of the Quarterly has changed considerably since the first issue of the JEMF Newsletter in October of 1965, as has the status of country music scholarship during the past nine years. When the Newsletter changed format in 1969 and became the JEMF Quarterly there had been no outlet for article-length studies on the various facets of country music between the numerous but ephemeral fan magazines on the one hand and the few academic journals that occasionally opened their pages to the subject on the other. The collector-oriented Disc Collector was moribund in 1965; the newer Blue Yodeler provided a useful outlet for several years but abruptly ceased publication in late 1968.

In the past few years, two new periodicals have come to life in our special area of interest: The Country Music Foundation News Letter, begun in 1970 and transformed into The Journal of Country Music in 1971; and Old Time Music, issued quarterly in London since fall of 1971. These periodicals are welcome additions in a field of scholarship that is still rapidly growing and gaining in respectability. Because JCM concentrates on current and recent aspects of country music, while OTM specializes in the music of the 1920s and 1930s, we would like to take advantage of the relieved pressure in these areas to expand JEMFQ into other areas of commercially recorded and published folk music that have still not received their due consideration in print. Pekka Gronow's work in the field of foreign-language U. S. recordings is an example of what we have in mind; apart from the special field of cajun music, one can count on one hand the number of articles that have dealt with this area of American music. Other subjects that have yet to be explored adequately are the areas of pre-hillbilly banjo and fiddle music, discussed briefly some time ago by Archie Green in his Commercial Music Graphics series (#7 in JEMFN #12). The parallel areas of rural and pseudo-rural humor of Cal Stewart, Charles Ross Taggart, and others; of the many black-face minstrel humorists such as Mack and Moran, Le Maire and Van, and Ralph Bingham; the pseudo-Jewish recordings of Monroe Silver and Joe Hayman; and the pseudo-Irish humor of Walter C. Kelley and others are all untapped mines of recorded American poplore and folklore. What of traditional country music prior to 1922? There are several tantalizing references to old-time fiddlers recorded on cylinders in the first decade of the century; what do we know about them? In his Graphics #23 (JEMFQ #28) Green referred to Bentley Ball's folksong recordings for Columbia in 1919, but we know next to nothing about Ball's career, or of other early concert-hall exponents of native American folk music.

We would like to examine these and related areas in future issues, but we need the cooperation of our readers to do so. What can you contribute to the study of America's lore?

-- N.C.

BOOK REVIEWS

THE BLUEGRASS SONGBOOK, by Dennis Cyporyn (New York: Collier-McMillan, 1972), 154 pp., \$3.95 soft cover.

Although numerous artist type songbooks have been published in the field of bluegrass, *The Bluegrass Songbook* is a first attempt at bringing in many of the songs from different performers. With all the caring fans and scholars who are dedicated to bluegrass, it is a shame and almost a crime that the task of presenting the work fell into the hands of its author Dennis Cyporyn, who seemingly has no feeling for the music, no respect for the artists involved, no sense of the historical aspect of bluegrass or folksong, and worse yet no sense of the copyright laws that govern our nation's publishing trade.

Because traditional and semi-traditional songs tend to make up at least a significant part of bluegrass, the problems of dealing with who wrote what become important. By my count there are thirty-five songs in the book that are copyrighted and for which no credit is given; a partial list of authors includes Carter and Ralph Stanley, Bill Monroe, Lester Flatt, Wiley Walker and Gene Sullivan, Jimmie Skinner, A. P. Carter, Johnny Bond, Leon Jackson, James Webb, and Tom Paxton. Strangely, the list of copyrighted material includes some items which are seemingly in the "public domain." For instance, copyright is given to "Red Wing," "Train 45," and "The Knoxville Girl," the last of which is credited to the Wilburn Brothers!

Of course, any informed observer of the last fifteen years has been occasionally appalled by what has been claimed for copyright. The cases of misappropriating Elizabeth Cotten's "Freight Train" and Blind Reverend Andrew Jenkin's "Billy The Kid" have received much attention. But Cyporyn's blatant disregard for clearly copyrighted material is a first. Equally damaging are those instances of songs that, although semi-traditional have become identified so with one performer that some source information should be given. A case in point is the Stanley Brothers. The following songs from the book seem to derive entirely from recordings the Stanleys made:

<u>Song</u>	<u>Source</u>	<u>Author Claimed by Original Source</u>
"She's More To Be Pitied"	King 45-5155	Ruby Rakes* (Stanley Bros.)
"Mountain Dew"	King 45-5347	Wiseman
"Old Love Letters"	King LP 1046	Stanley/Bence
"Think of What You've Done"	King LP 615	Carter Stanley
"Hills of Roan County"	King LP 834	Traditional
"Bound to Ride"	King LP 924	Traditional
"Pretty Polly"	Col. HL7291	B. F. Shelton
"Clinch Mountain Backstep"	Mercury LP20884	Ralph Stanley

Bear in mind that the versions of each of these songs in the book are identical--or nearly so to the recorded sources. As any bluegrass fan knows, there are certain Stanley Brothers tunes that are essentially changed by having passed through this great duo and are in effect recomposed. The unique lyrics of the first two verses of "Mountain Dew" are an example. And although it is true that B. F. Shelton first recorded "Pretty Polly," Ralph Stanley so changed the song that it has become, in a sense, his. Ironically, although the author pays some lip service to the Stanleys by saying "they recorded and popularized many of the songs in this book," he gives no individual credit for either arranged or "genuinely" copyrighted material.

Although no one is more injured than the Stanleys, Cyporyn picks up many of the standards of bluegrass without giving one iota of credit: Charlie and Ira Louvin's "I Wish You Knew"; Flatt and Scruggs' "If I Should Wander Back Tonight"; Don Reno and Mac McGaha's "I Know You're Married"; and A. P. Carter's "Keep on the Sunny Side." (And yes, I am aware of the controversy surrounding that song.)

Then too, there are items appropriated from other fields. In the area of gospel song are "Take Me in the Lifeboat" by F. Southorn (ASCAP) and "Gathering Flowers For The Master's Bouquet" by M. D. Baumgartner. From the general area of popular country are J. Webb's "Old Slew Foot" and Wiley Walker

and Gene Sullivan's "Live and Let Live" and a recurring country hit by Bridley, "Sweet Thing." None of the above is given composer credit, although Sullivan/Walker are credited for "When My Blue Moon Turns to Gold Again," as A. P. Carter is given credit for "On The Rock Where Moses Stood," but not for "You Are My Flower." In fact, only twenty of the songs that are included in the collection have been copyrighted. Among those copyrighted, some cases are a bit weak: Grayson and Whitter's "Train 45" and "Handsome Molly"; Jimmie Davis' "Columbus Stockade Blues"; A. P. Carter's "East Virginia Blues."

What is all the more shocking is that the publisher of the book, McMillan, has at the beginning of the book the following statement:

*Copyright 1972 by Dennis Cyporyn
All rights reserved. No part of this book may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system, without permission in writing from the Publisher.*

Mr. Cyporyn is aware of what a copyright is; McMillan is aware of what a copyright is and how valuable published material is. Then why has a major publisher allowed such a shabby product to be published in the first place, particularly without checking with its legal department to ascertain that the songs were indeed "traditional?" Many are not; many indeed belong to the published authors of the works, and they should be given full credit and financial reward for the inclusion of their work in the book itself.

However, even if the copyright business were not an outstandingly glaring fault detracting from the book, its demerits would far outweigh any value the work has. Many of the songs are available in back-issues of *Bluegrass Unlimited* or in the *Bill Clifton Songbook*, which has been recently reprinted. Many of the songs are not very closely associated with bluegrass at all, such as "Phfft! You Are Gone" (two versions), "The Wreck of the Old 97" and perhaps a dozen or so more songs which although traditional songs are not in the bluegrass mainstream. The design of the book is a nightmare with standard studio stills of the artists cut up and repasted to fill two entire pages. One photograph is a badly out-of-focus snapshot. There are three title pages; a total of thirteen pages is devoted to a recurring design motif of an open-backed non-bluegrass type banjo. Mike Seeger becomes "Mike Seegers and His New Lost City Ramblers."

Also the book is broken into sections such as "Flowers" and "Little Mountain Home." In the "Flowers" introduction, we are treated to the following exercise in naive urban romanticism of bucolic:

Though flowers have universal appeal, most people are familiar with only the hothouse variety. The rural mountain dweller, on the other hand, has flowers all about him, growing wild in a sublime combination of delicacy and strength. For this reason probably no one knows and loves flowers so much as the basically religious mountaineer to whom they symbolize God's love and care for even the smallest things of His creation.

Evidently the author has had little experience with mountain climate which makes a very short growing season for flowers or with the "mountaineer," religious or otherwise. The other sections are as bad, with the exception of one called "About Groundhog." It is worse. In the article someone claims his grandfather wrote the song because he knew someone named Sally, and Sal appears in every version, therefore

For those people who might desire a songbook of bluegrass material, I suggest consulting old issues of *Bluegrass Unlimited*, the artists' folios, or the Bill Clifton work. The unfortunate aspect of the current work is dual: first, it may prevent from being published, a first rate (or even a second rate) work that is really about bluegrass; second, it may serve as some sort of yardstick so that others might try to prove certain songs are in the public domain--or worse still under the copyright of Mr. Cyporyn. In order to forestall the second occurrence, a listing of the more blatant author omissions follows; all are BMI except "Keep on the Sunnyside" and "Live and Let Live," which are ASCAP.

<u>Song</u>	<u>Author</u>
"Before I Met You"	C. Seitz, C. Lewis, E. Rader
"Doin' My Time"	Jimmie Skinner
"Footprints in the Snow"	Rupert Jones and Boyd Lane
"How Mountain Girls Can Love"	Ruby Rakes
"I Know You're Married"	Reno and McGaha
"I Wish You Knew"	Ira and Charlie Louvin
"If I Should Wander Back Tonight"	Flatt and Scruggs
"I Wonder Where You Are Tonight"	Johnny Bond
"I'm Going Back to Old Kentucky"	Bill Monroe
"Keep on the Sunny Side"	A. P. Carter
"Live and Let Live"	Walker and Sullivan
"Love, Come Home"	Leon Jackson
"Mountain Dew"	Scotty Wiseman
"Old Slew Foot"	J. Webb
"Out in the Cold World"	Joe Ahr (B. Monroe)
"Sweet Thing"	Bridley
"Think of What You've Done"	Carter Stanley
"Where I'm Bound"	Tom Paxton
"White Dove"	Carter Stanley
"You Are My Flower"	A. P. Carter

William Henry Koon
California State University, Fullerton
Fullerton, California

THE MIDNIGHT SPECIAL: THE LEGEND OF LEADBELLY, by Richard M. Garvin and Edmond G. Addeo (N.Y.: Bernard Geis Associates, 1971), 312 pp., 95.

This is the book described by Pete Seeger in *Sing Out!* as 99% fiction--an ingenuous comment, for the authors state outright in their prefatory note that they have written a "novel, based on the life of" Huddie Ledbetter, containing "imagined scenes and reconstructed events . . . any similarity between fictitious characters and actual persons . . . is coincidental." There's that to be said, in fairness, for the authors' intent. Speaking of their achievement, however, one should say that any similarity between *The Midnight Special* and worthwhile literature is coincidental too. The book is unredeemably third-rate.

Fiction based on history is difficult to handle--the problem is the age-old one of confusing kinds--and neither of the authors shows the promise even of a William Styron. Garvin and Addeo conducted research in Leadbelly's home territory, interviewing several relatives, and the early parts of the book contain a deal of possibly reliable biography. This is interspersed with mediocre hot-book passages about Leadbelly's sexual initiation and so forth, homely advice from his father, first encounters with white crackers, and other episodes of dubious authenticity. Later we read of prison experiences and the meeting with John A. Lomax, and thereafter the two men's recording trips in Southern penitentiaries. Some of the stories are, if true, interesting, but Lomax's own writings are naturally more informative. Neither those nor any material derived from Alan Lomax were drawn on by the authors, so it is hard to feel sure that this period of Leadbelly's life has been at all accurately depicted.

In fact, if the authors' acknowledgements are comprehensive, they spoke to remarkably few of the people one associates closely with Leadbelly; absent from the list are most of the Eastern folk personalities who knew him in his last days. Likewise, his widow. Garvin and Addeo imply that some of these people refused to talk to them. Given the sort of authors they turned out to be, small wonder. If I had memories of Leadbelly, I certainly shouldn't rush to share them with some fledgling Harold Robbins.

Parts of *The Midnight Special* are, according to one's taste, either offensive or ludicrous; what there is in it that's useful could have been contained in a medium-length article in some periodical. For that very intermittent utility, I suppose libraries ought to own it, but I should be sorry to be read as recommending it to anyone.

-- Tony Russell
London, England

CRYING FOR THE CAROLINES, by Bruce Bastin (London: Studio Vista, 1971). 112 pp.

Bruce Bastin's book, one of the last in the now defunct Studio Vista blues paperbacks series, is a fine piece of research. Basically it is a history of the blues in the Piedmont region of North and South Carolina with some attention also to Georgia and Virginia. Bastin concentrates on the lives and musical careers of the performers, with emphasis on those who recorded commercially, rather than on the music itself, although he does quote lyrics extensively. The scope of his work is truly remarkable. Before he began research, the blues of this area had been very scantily documented, as his brief but fairly complete Bibliography indicates, despite an abundance of commercial recording activity there. In the partnership of Peter B. Lowry, Bastin combed through the region's cities, towns, and countryside and managed to find new information on almost all of its commercially recorded bluesmen as well as many who had never been before a microphone. A good number of these artists had previously been biographical enigmas. Fortunately, several are still living and performing, and we can expect to hear their music on documentary phonograph records. As one who recently attended Bastin's North Carolina Blues Festival, I can attest to the fact that he has found some outstanding musicians. Among Bastin's rediscoveries are Floyd Council, Blind Gussie Nesbit, and Richard and Willie Trice. Discoveries are too numerous to mention, but perhaps the finest is medicine show veteran Arthur Jackson, better known as Peg Leg Sam, a veritable goldmine of folksong and folklore.

After an initial chapter on Blind Boy Fuller, the most popular bluesman of the area though hitherto biographically obscure, the author organizes his material according to the cities where the performers spent most of their time. There are chapters on the "schools" of bluesmen from Durham, Atlanta, Greenville, Spartanburg, and Charlotte, with a final chapter on the men who recorded in the North after World War II. Bastin nicely integrates biographical details with discussions of lyrics and song titles, which are keyed to a very useful Discography of examples on long playing records. The sources of the information are well documented. Most of it comes from still living musicians and relatives of deceased ones. He also obtained considerable help from J. B. Long, the talent scout who arranged many of the recording sessions of the 1930's. Several sources, however, reveal research methods that others in the blues field have rarely availed themselves of. I am speaking of such documents as official police records, death certificates, and city directories. On numerous occasions Bastin demonstrates that, despite the underground status of this music and its creators, there are documents that can provide very important information and leads. Other blues researchers would do well to emulate his painstaking work in this area.

The only serious fault of the book is not the author's but the publisher's. That is that the book badly needs an index. There are so many artists mentioned and their interrelationships are often so complex that one simply can not keep up with the wealth of detail or use the book adequately as a research tool without such an index. Errors of fact are few in a book packed with so much information, but one might point out that it was John Lomax, not Alan Lomax, who recorded Blind Willie McTell for the Library of Congress in 1940 (p. 60). It is probably too much to wish that the author had devoted more space to the strictly musical aspects of the study. The limitations of the publisher's format probably prevented this. Hopefully Bastin will deal with such matters in a longer treatise on the Carolina blues, which will include more information on the songs and careers of the many performers who never recorded commercially and therefore had to be given less space in this book. One would also hope that he will make syntheses as to what factors constitute the local styles of the various "schools" or the region as a whole. For instance, in reading his book, I was struck by the number and importance of blind and crippled bluesmen in the area, in contrast with, say, Mississippi, where such performers were fairly unimportant. Perhaps these physical impairments led to a greater degree of professionalism and consequently the typical high degree of technical competence of the instrumental performance and complexity and originality of the texts, a tendency for the bluesmen to travel widely in the area and influence other musicians in various towns, and as a final result a rather homogeneous sound and approach to the blues over a vast region of the Piedmont. Bastin's fieldwork is still continuing and probably will soon provide answers to these questions which his exciting work leading to the present book has helped to raise.

-- David Evans
California State University,
Fullerton

* * * * *

BIBLIOGRAPHIC NOTES

"Singing Along With the Silent Majority," by John D. McCarthy, Richard A. Peterson, and William L. Yancy (in *Social Structure and Popular Culture in America*, ed. by George H. Lewis [Pacific Palisades, Ca.: Goodyear Pub. Co., 1972], pp. 56-63) presents the results of a survey made by the authors of 700

adult heads of households in Nashville designed to correlate interest in Country Music with various socio-economic parameters. They find that Country-Western fans, like the southern white population from which they are drawn, tend to be conservative with respect to civil liberties but "liberal" in economic matters.

"Country Music: Ballad of the Silent Majority," by Paul DiMaggio, Richard A. Peterson, and Jack Esco, Jr. (in *Sounds of Social Change*, ed. by R. S. Denisoff and R. A. Peterson [Rand McNally, 1972] pp. 38-55) purports to "demonstrate the growth in country music's popularity...examine four distinctive themes in the lyrics...assess the available information on the music's audience, and...discuss the link between lyrical themes and audience characteristics." The four themes studied were: love, liquor, work, and the passing of the good old ways, in samplings of 40 songs drawn from each fifth year between 1950 and 1970. They conclude that "country music fans are urban-living, white, adults with rural roots who are established in home, family, and job, but are content with none of these."

"Tune Evolution as an Indicator of Traditional Musical Norms," by Anne and Norm Cohen (*Journal of American Folklore*, 86 [Jan-March 1973], pp. 37-47), discusses the processes of change to which Tin Pan Alley songs are subjected as they enter the folk tradition and the factors that make American folk music style. The analysis is based on commercial hillbilly as well as field recordings.

TEARS, LOVE AND LAUGHTER: THE STORY OF THE ACADIANS, by Pierre V. Daigle (Church Point, La.: Acadian Publishing Enterprise, 1972), 142 pp., paperback. A book written primarily for cajun children to teach them the history of their people and about their music. A large portion of the book is devoted to capsule biographies of numerous cajun musicians, both living and dead, including recording artists Joseph Falcon, Ira Lejeune, Dennis McGee, Leo Soileau, and Amedee Ardoin.

Old Time Music, No. 7 (Winter 1972/3) features "Good Old Times Makin' Music: The Preston Young Story," by Tony Russell (pp. 4-7), based on the author's interviews with Young and Buster Carter during the summer of 1971; "'Sleepy' Johnson: Western Swing Pioneer," by Stephen F. Davis and Keith Titterington (pp. 8-11); "Black Musicians Remember Jimmie Rodgers," by David Evans (pp. 12-14); and a report on the 6th Tennessee Valley Old Time Fiddlers Association convention, held in October 1972, by Terry Burcham (pp. 16-17). Shorter items include a biographical note on Dewey and Gassie Bassett by Robert E. Nobley, an Alfred E. Karnes discography (companion-piece to Donald Lee Nelson's biography that appeared in JEMFQ #25), a South Georgia Highballers discography; continuation of the Library of Contress recordings listing, reviews, etc. Readers interested in the earlier period of recorded country music are urged to support this publication (33 Brunswick Gardens, London W8 4AW).

Sing Out! 21:6 (Nov.-Dec.) 1972) features "Music from Round Peak," by Ray G. Alden (pp. 1-5, 10, 11), based on interviews with Tommy Jarrell, Fred Cockerham, Kyle Creed, and Ernest East. A plastic enclosed record includes selections by Jarrell, Creed, Cockerham, and Charlie Lowe, as well as others.

The Devil's Box, #20 (Mar. 1973) includes "Fiddling Dud Vance," by Mrs. J. B. Hatcher, a biography of the leader of Vance's Tennessee Breakdowners, a band that recorded eight selections for OKeh in Sept. 1927 in Winston-Salem.

Kentucky Folklore Record, 18:4 (Oct.-Dec. 1972) includes "Henry L. Bandy: 'The Old-Time Fiddler,'" by Robert Bruce Greene (pp. 99-102). Bandy recorded four selections for Gennett in October 1928, but they were never issued.

Bluegrass Unlimited, 7:3 (Sept. 1972), includes "As My Granddaddy Always Used to Say," an interview with Jimmy Martin by Doug Green (pp. 7-9). 7:4 (Oct. 1972) has "Bluegrass Family--Family Bluegrass," about the McLain Family of Berea, Ky., by Chandler Davis (pp. 5-8). 7:5 (Nov. 1972) features "The Country Gazette," by John Delgatto (pp. 5-7). 7:6 (Dec. 1972) includes "Larry Sparks," by Doug Green (pp. 7-8). 7:7 (Jan. 1973) includes "Charlie Moore," by Pete Kuykendall (pp. 5-7) and "Charlie Moore Discography," by Nick Barr (pp. 8-9). 7:8 (Feb. 1973) offers "Smilin' Jim Eanes," by Pete Kuykendall (pp. 7-11). 7:9 (Mar. 1973) includes "Big Banjo from Boston: Don Stover," by Jack Tottle (pp. 7-9).

Muleskinner News, 3:10 (Dec. 1972) includes "A Conversation with the New Grass Revival," conducted by Fred Bartenstein (pp. 4-8, 17, 22), and "Stringbean Tells All," an interview with Doug Green (pp. 12-13). 4:1 (Jan. 1973) contains "The Charlie Monroe Story, Part I: Boyhood in Kentucky," an interview with Doug Green (pp. 4-8); and "Big Joe Green," an interview with Tex Logan (pp. 10-11, 17). 4:2 (Feb. 1973) continues "The Charlie Monroe Story, Part II: The Monroe Brothers" (pp. 8-11, 18); and features "Allen Grass: A Family Affair," a biography of Red Allen, by Tom Teeppen (pp. 4-7). 4:3 (Mar. 1973) concludes the Charlie Monroe Story with "Part III: The Kentucky Partners" (pp. 10-15); and features "Part-Time Professionals: The Seldom Scene," by Bill Vernon (pp. 6-8).

The Bluegrass Star, 2:5 (Feb. 1973), features "The McLain Family" (pp. 4-7); and "Betty Fisher and the Dixie Bluegrass Boys," by Bill Price. It has been announced that this publication is going to merge with Bluegrass Unlimited.

Music City News, 10:8 (Feb. 1973) includes "Art Satherley: More on the Life of a C/W Pioneer-- Part II," by John Pugh (pp. 13, 21). Part I appeared in the Oct. 1972 issue. 10:9 (Mar. 1973) is devoted to the Nashville Sound. Of particular interest is "Origin of Nashville Sound Recordings," by Charles K. Wolfe (pp. 17A, 31A).

Friends of Hillbilly, 1:1 (Dec. 1972) is the first issue of a new periodical that will interest Japanese readers. Edited and published by Eiichi Taguchi, this issue includes "The Dwight Butcher Story," with a discography (pp. 2-10), and a discographic article on the Victor field recordings of July and August 1972 in Bristol, Tenn. (pp. 11-16).

Record Research #121 (Mar. 1973) inaugurates a column by Bob Healy titled "The Country Music Archives." This edition, presumably to be followed by others, quotes the doings of country musicians from *Standby*, a WLS-based radio magazine of the 1930s.

ARSC Journal, 1V:1/2/3 (1972) includes a brief article on "Copyright and Sound Recordings" by Donald Leavitt and Waldo Moore of the Library of Congress and Copyright Office, respectively. Also featured is a survey, "The Times As Reflected in the Victor Black Label Military Band Recordings from 1900 to 1927."

BLOW MY BLUES AWAY, by George Mitchell (Baton Rouge: Louisiana State University Press, 1971), xiii + 208 pp., \$10.00. Studies in the lives of a handful of contemporary nonprofessional Mississippi black musician/singers. Many photographs, several textual transcriptions.

Gallery, 1:5 (March 1973) includes "If It Sounds Country, That's Cause It Is," a rambling article on the development of country music, some recent changes that have taken place in the genre, the performers, and the industry in general; and the recent growing interest in bluegrass and traditional country music, by Chandler Davis (pp. 60, 144, 153, 154, 157, 158, 160). Also featured is an interview with Chuck Berry by Patrick William Salvo: "When Chuck Berry Plays, It's Just Second Nature" (pp. 84-86, 98, 114, 134-143).

"Sex and Sentiment in America or What Was Really Going On Between the Staves of Nineteenth Century Songs of Fashion," by Sandra Perry (*Journal of Popular Culture* VI:1 [Summer 1972], pp. 32-48), attempts to relate the lyrical content of some oft-used formulas of 19th century popular songs to contemporary attitudes towards the role of women in a changing society.

"The Protest Songs and Skits of American Trotskyists," by R. Serge Denisoff and Richard Reuss (*Journal of Popular Culture* VI:2 [Fall 1972], pp. 407-424), discusses the use of music and drama by leftist groups in the United States from the early 1930s through the 1950s. (The article is reprinted in Denisoff's *Sing a Song of Social Significance* [Bowling Green: 1972]).

Record Exchanger 3:2 (Consecutive Issue #13; February 1973) includes "The Sun Sound" by Robert J. Becker and a discography of Sun singles from #175 through #405 (pp. 12-14). 3:3 (Consecutive Issue #41; April 1973) includes a brief article, "Atlantic's Hillbilly Series" by Peter A. Grendysa (p. 14). The article includes a listing of Atlantic's short-lived (7 issues) hillbilly series, #721-727, issued between September 1949 and early 1951. This periodical deals primarily with the history of rock and roll music (write Box 2144, Anaheim, Ca. 92804).

ELVIS: A BIOGRAPHY, by Jerry Hopkins (New York: Simon and Schuster, 1971), 448 pp., photographs, \$7.95. A detailed account of the life and career of Elvis Presley from his childhood in Tupelo, Mississippi, through his "comeback" in the late 1960s. A discography of all recordings released through December 1970 and a horoscope are included in appendices.

NEW JEMF REPRINT NOW AVAILABLE

We are pleased to announce the availability of the latest number in our Reprint series: Reprint Number 27--"Some Problems with Musical Public-domain Materials Under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. The article is reprinted from *Copyright Law Symposium* Number Nineteen (1971). In this illuminating paper Coon discusses the definitions of 'public domain work' and 'folk music' (in a legal context); the need for a copyright owner; the problems of copyright ownership; the question who should own the copyright (whether the government, a private foundation, the informant, the collector, or the popularizer); and his own conclusions to help solve some of the problems in this complex field. The price to members of the Friends of the JEMF is 50¢ per copy; to all others, 75¢. (Calif. residents please add 5% sales tax.)

JEMF REPRINT SERIES

Reprints 9-16 and 26 are available at 50¢ each to Friends of the JEMF; 75¢ to all others. Reprints 17-25, available bound as a set only, \$1.00 to Friends and \$2.00 to all others.

9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin*, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Folklore*, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From *Ethnomusicology*, Vol. 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, Vol. 27 (1968). "A Ballad in Search of Its Author," by John I. White. From *Western American Literature*, Vol. 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction to American Folklore*, 1968.
15. "Railroad Folksongs on Record--A Survey," by Norman Cohen. From *New York Folklore Quarterly*, Vol. 26 (June 1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, Vol. 83 (1970).
- 17-25. Under the title "Commercially Disseminated Folk Music: Sources and Resources," the July 1971 issue of *Western Folklore* printed nine articles by the following authors: D. K. Wilgus, Eugene Earle, Norm Cohen, Archie Green, Joseph Hickerson, Guthrie Meade, and Bill C. Malone. Available bound as a set only. (\$1.00 to Friends; \$2.00 to all others).
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical Public-domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium (Number Nineteen)*, 1971.

JEMF SPECIAL SERIES

JEMF Special Series, No. 1: "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60¢; all others, \$1.00.

JEMF Special Series, No. 2: "Johnny Cash Discography and Recording History (1955-1968)" by John L. Smith. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

JEMF Special Series, No. 3: "Uncle Dave Macon: A Bio-Discography" by Ralph Rinzler and Norm Cohen. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

MISCELLANEOUS PUBLICATIONS

The John Edwards Memorial Foundation Archiving and Cataloging Procedures. A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. 50¢

PLEASE GIVE FRIENDS NUMBER WHEN ORDERING. CALIFORNIA RESIDENTS PLEASE ADD 5% SALES TAX.

JEMF QUARTERLY

Vol. 9, Part 1

Spring 1973

No. 29

CONTENTS

Letters	1
The Minstrel of the Appalachians: Bascom Lamar Lunsford at 91, by Loyal Jones	2
Bascom Lamar Lunsford Discography	7
Ridgel's Fountain Citians Discography	8
Ridgel's Fountain Citians, by Donald Lee Nelson	9
The Sinking of the <i>Vestris</i> , by Donald Lee Nelson	10
A Preliminary Vernon Dalhart Discography. Part IXb: Plaza Recordings; Part X: American Record Corporation Recordings	15
Commercial Music Graphics: Number Twenty-Four, by Archie Green	18
A Preliminary Check-List of Foreign-Language 78s, by Pekka Gronow	24
From the Archives: <i>TMW</i> Excerpts	31
Shelly Alley Discography	33
From the Editor	34
Book Reviews: <i>The Bluegrass Songbook</i> , by Dennis Cyporyn (Reviewed by William Henry Koon); <i>The Midnight Special: The Legend of Leadbelly</i> , by Richard M. Garvin and Edmond G. Addeo (Reviewed by Tony Russell); <i>Crying for the Carolines</i> , by Bruce Bastin (Reviewed by David Evans)	35
Bibliographic Notes	38

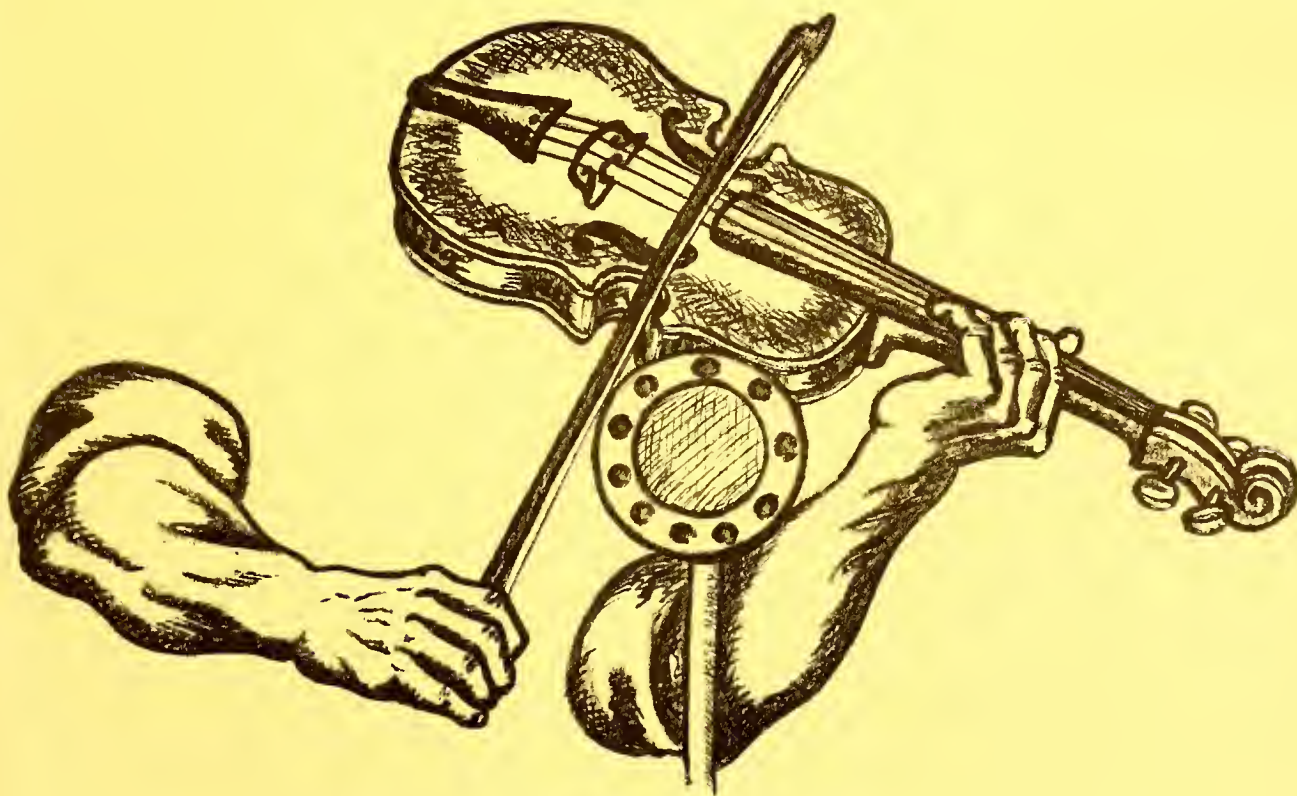
* * * * *

Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$7.50 (or more) annual membership dues. Individual and institutional subscriptions are \$7.50 per year. Back issues of Volumes 6, 7 and 8 (Numbers 17 through 28) are available at \$1.25 per copy (earlier issues available in xerographic reproduction only).

The *JEMF Quarterly* is edited by Norm Cohen. Please address all manuscripts and other communications to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California at Los Angeles, Los Angeles, California 90024.

JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



VOL. IX, PART 2, SUMMER, 1973, No. 30

THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hillbilly," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm and blues," "soul," and "folk rock."

The Foundation works towards this goal by:

gathering and cataloging phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

reissuing historically significant out-of-print sound recordings.

The Friends of the JEMF was organized as a voluntary non-profit association to enable persons to support the Foundation's work. Membership in the Friends is \$7.50 (or more) per calendar year; this fee qualifies as a tax deduction.

Gifts and contributions to the Foundation qualify as tax deductions.

* * * * *	* * * * *
DIRECTORS	ADVISORS'
Eugene W. Earle, President	John Cohen
Archie Green, 1st VP	David Crisp
Fred Hoeptner, 2nd VP	Harlan Daniel
Ken Griffis, Secretary	Ronald C. Foreman, Jr.
D. K. Wilgus, Treasurer	E. Linnell Gentry
	John Greenway
	John Hammond
EXECUTIVE SECRETARY	Wayland D. Hand
Norm Cohen	Bess Lomax Hawes
	Will Roy Hearne
	Alan Jabbour
EDITOR, <i>JEMF</i> QUARTERLY	Willard Johnson
Norm Cohen	Bill C. Malone
	Brad McCuen
	Judith McCulloh
EXEC. VP, <i>FRIENDS OF JEMF</i>	Guthrie T. Meade, Jr.
Gene Bear	Thurston Moore
	Bob Pinson
	Ralph C. Rinzler
	Wesley Rose
	Charles Seeger
	Michael Seeger
	Chris Strachwitz
	G. W. Tye
	Bill Ward

LETTERS

Sir:

If you think the *Bluegrass Songbook* was a damaging and aggressive piece of writing, wait until you read this. This letter, like the book, is being written for love, not money.

After your hostility and BS was removed from your lengthy review (*JEMFQ* #29, pp. 35-37; reviewed by William H. Koon), I guess what you were saying was that the "good old folks" who wrote the songs in my book were not given credit. True. Neither were they given copyrights. Possibly they didn't have six dollars or a lead sheet. In any case, it's a shame, isn't it?

You either are ignorant of the law, or else you don't know what a research report is. After a great deal of time and money, we legally acknowledged all parties who had to be. I didn't create the law. Macmillan and I only followed it.

Now, if you want to write something objective, take out your hostilities by beating some child, or else on the existing system, not my book. (I'll bet you put razor blades in apples on Halloween).

The purpose of my book was to allow beginners to get the words and music to a lot of songs that a committee of twelve dedicated Bluegrassers and I though were a good cross section of material. If you wish to put together a book of who wrote what, I hope it costs you less than \$18,000 and four years of work. And I hope some idiot editor doesn't blast you out of the blue.

Since you have taken the liberty of airing your dirty laundry in public, I shall be only too glad to use my professional resources to air the truth. I suggest that before you blast your next victim, you know what you're talking about. Here's a strong clue: we paid Peer International Corporation good money for "Roll in My Sweet Baby's Arms." Do you know who owns the copyright? Do you know who wrote the song? Do you know who gets sued if it's done improperly? Correct answers to none of these questions allows you to be a national critic.

Dennis M. Cyporyn
Southfield, Mich.

(Editor's note: Mr. Cyporyn seems to have missed the major point of William Koon's criticism, which was the problem of valid and unexpired copyrights that were unacknowledged in Cyporyn's book. To document only two of Koon's examples: (1) "You Are My Flower" was copyrighted 29 June 1939 (E unpub. 200489), words and melody by A. P. Carter; renewed 26 July 1966 (R390259); (2) "Live and Let Live" was copyrighted 16 December 1941 (E unpub. 100279), w&m by Wiley Walker and Gene Sullivan; renewed 19 December 1968 (R451494). Neither of these is given any

credits in Cyporyn's book.

Cyporyn's rhetoric obscures his point with regard to "Roll in My Sweet Baby's Arms," which is credited in his book to Lester Flatt (w&m)/Peer International, copyright 1959. "I'll Roll in My Sweet Baby's Arms" was recorded in 1931 by Buster Carter and Preston Young for Columbia and copyrighted by Carter on 9 October 1931 (E unpub. 46662). The copyright was not renewed in 1959 when it expired. When the 1950 Flatt & Scruggs recording was released by Mercury, composer credits were given to Charlie Monroe. Later reissues of the same master were credited to Wm. York/Starday Music. The published U.S. Copyright Catalog shows no entry for the song in Flatt's name in 1959.)

Sir:

In David Evans' article, "An Interview with H. C. Speir" (*JEMFQ* #27, pp. 117-121), there was reference to my interview with J. B. Long and the question of his recording of white country artists.

Quite a lot of what he told me is to be found on pp. 12-13 of my book, *Crying For the Carolines* (London: Studio Vista, 1971), where his involvement with the Cauley Family and Lake Howard are discussed. However, I did return to interview Long again in April 1973 on this specific point of white artists.

Long stated that the father (the Cauley Family was a father-daughter-son combination) was Roland Cauley and he played fiddle. They were from Kinston, No. Carolina, although one of their recorded tracks was "Duplin County Blues"--Duplin County is to the southwest, Kinston being in Lenoir County. Long took them to record only once, so they made at least four recordings: the above-named and the reverse, "Seaboard Waltz;" and "Lumberton Wreck"/"New River Train" on Perfect 13032, which I have. The guitarist is Lake Howard, whom Long took again to New York to record; Long's second and last recording session with white musicians.

Long took Howard and Howard's cousin, whose name Long has forgotten, to record. Both played guitar and were from Seven Springs, N.C., about 7 miles from Kinston. Long said that the Callahan Brothers from Asheville, N.C., had made a big hit and he was hoping to cover it. Long clearly remembers the trip to New York, for he took his wife and daughter, and a Mr. T. E. Newton from Nacadoches, Texas. Mr. Newton was involved with the Woodmen of the World and not with music. Long sent Howard's cousin to Martinville, Va., to play and advertise their record in a United Dollar Store (Long managed one in Kinston) and later to the store in Durham, N. C., that Long was later to manage himself.

On no other occasion was Long involved with white music. Long has a fine memory for most

(Continued on page 66)

THE OHIO PRISON FIRE

By Donald Lee Nelson

Columbus Ohio in 1930 was a city in a social daze. The capital of one of the nation's foremost industrial and agricultural states was, by the very virtue of these normally positive factors, being suffocated by a deepening depression on the one hand, and its accessibility to prohibition-spawned gangsters on the other.

Among the nearly 300,000 inhabitants of the Buckeye state's third largest city were 4300 inmates of the forty-year-old penitentiary. Originally built to house a maximum of 1500 hardened criminals, it was fast reaching an overcrowded status of three hundred percent. Completely surrounded by the metropolis outside, the prison had begun to fester in its restraints. As far back as 1913, the then governor Cox had campaigned vigorously for a new prison farm. Between budget trimmings by the State Legislature and the World War, however, no clear campaign to relieve the situation had emerged.

To both imprisoned and free residents of Columbus, and the rest of the nation, Monday, 21 April 1930, would prove to be an important day, in expected as well as unforeseen events. As anticipated, the House of Representatives in Washington D.C. had finally given approval to the "Star Spangled Banner" as the national anthem. Twice previously defeated by that body, the Key composition had now been given the positive nod, and it was a natural for the lead news story of the day. It was Columbus, however, not the nation's capitol, which would capture the world's headlines.

At 5:50 P.M. the prison fire alarm was sounded by convict Liston G. Schooley, a former Cleveland City Councilman. The blaze had started on the roof of G and H cell blocks, in the northwest sector. Although many prisoners were housed in this area, some parts of it were under reconstruction. Due to its odd place of origin, the fire was immediately thought to have been deliberately set as part of an escape plan. For this primary reason, prisoners--all of whom were in their cells at that hour--were not immediately removed from the danger area. The arson theory was given further credence by the total inoperability of all prison telephones and electrical equipment at the fire's outset. A strong southern breeze fanned the spreading flames on the roof, and would sweep four cell blocks within one hour.

As guards and convicts grasped the situation, a chaos which inevitably produces the heterogeny of heroes and blunderers began. Guard Thomas F. Little, braving the flames, opened cell doors until he was overcome by smoke. He then gave over his keys to a prisoner, ordering him to carry on. Convict William Wade Warren, one of the

earliest to be freed from his cell, found a sledgehammer and rushed to liberate twenty-five men. Warren was then driven back by the heat, and later spoke of the lack of prompt action by prison officials, "They could have saved these men. They let human beings burn to death." It was later learned that in some cases, guards were actually unable to locate cell door keys. Two-time loser Holward Jones also got hold of a sledge, freeing 136 men, otherwise doomed because the power failure had rendered their electrically controlled cell doors inoperable. Big Jim Morton, notorious Cleveland bank robber and thug rescued twenty men before he was temporarily overcome by smoke. Lifer Leo Matlock, a Columbus murderer, got keys and released fellow inmates.

Inasmuch as the fire began on the roof, the higher tiers were in greatest danger. Inmate George Johnson seized the keys of a reluctant guard and went to the top levels to release trapped men. Guard Thomas Watkinson, approached at the fire's outset by fellow warders to unlock doors before the flames reached his section, refused, saying he had no authority to do so. Finally, the other guards took his key ring from him, but the delay was fatal to many.

The old-style cell blocks were six ranges high, with seventeen cells per range, and four men to a cell. Thus it can be said that in G and H sections, tiers 5 and 6 (the top ranges) over 270 men were housed. Within a short time these areas were unenterable. It was here that 200 deaths took place. Convicts were begging guards in the yard below to shoot them, rather than let them be burned alive. Two prisoners actually cut their own throats. One convict wrote before he died of suffocation, "Gus Socka. Notify John Dee, 93 Armory Avenue, Cincinnati." The hoses spewing water from the ground were of no help to convicts trapped on these floors. Flaming debris was showering them directly, and firemen were unable to obtain an angle from which they could prevent the falling of burning objects.

Even after getting their charges out of their cells, some guards were reluctant to let them out of burning buildings and into the prison yard.

The conflagration, seen for miles around, brought fire equipment and the city police, troopers from the national guard armory in the area and citizen onlookers. Warden Preston E. Thomas, prison head for fifteen years, was directing the deployment of troops from outside the prison confines, while leaving his Chief Deputy, J. O. Woodward, age 72, to work inside

the walls. For this act he would receive severe criticism from many quarters.

By 8:00 P.M. the fire was under control, with a death toll of nearly 250. Half an hour later a new blaze erupted in the cotton and woolen mills, some nine hundred feet from the original one. The Catholic Chapel also caught fire. State Fire Marshal, Ray Gill, affirmed arson as the cause of the carnage, finding that oil-soaked cloths had been set afire in rafters in G and H sections, and that I and K sections had also been sabotaged.

A radio hookup to WARU, the CBS station in Columbus, was centered in the Protestant Chapel, and normally carried concerts by the prison band. On that particular night it was used to call for help. Doctors, nurses, supplies, and aid from as far as three hundred miles were rushed to the prison. A prisoner, described only as, "An old Negro convict, number 46812, known as 'The Deacon'" broadcast that night, often within thirty feet of the inferno. He told an anxious audience, "This is a sight I shall never forget, and after watching my fellow-prisoners during the height of the horrors I am glad to call them brothers. The dead are all lying in the yard and the newspapers photographers are now taking flashlights. Steaming hot coffee and sandwiches are being served." The broadcast listed the number of deaths at 315, and gave names. For his broadcasting work, Convict 46812 received a check for \$500 from CBS president William Paley.

With her father outside the gates, and an inferno burning toward a post she had taken in the administrative office, Amanda Thomas, the warden's daughter, calmly issued orders to guards, distributed machine guns, coordinated doctor's activities, and directed troop movements within the confines of the penitentiary. When she saw that her home was threatened, she ordered her family's valuables removed.

By midnight the holocaust was smothered completely, the bodies of the dead and injured were lying on the dewy grass of the courtyard, and frightened and angry prisoners were milling numbly around. All city police and national guardsmen were finding it increasingly difficult to contain the prisoners as they mingled freely among doctors and nurses attempting to aid the injured. Some convicts wanted to help, others were stunned, and a third faction found it an ideal time to vent subdued emotions for this crowning wrong. One felon, remarking later that the convict anger in that night was specific and not general, explained, "... Nearly all the prisoners behaved themselves. Women were in the yard working. No one was insulted."

Only one convict, by calmly changing into civilian clothes, walked through the gates to temporary freedom that night.

The death toll was being summed up. Garland Runyon, in prison only a few hours for child abandonment, was dead. In the yard Kenneth Scott, who had been housed in G3, saw other inmates gathered around a dying man. He approached

and discovered it to be his brother, Edward. Roy Tyler, due for release via a Supreme Court decision, perished. Another dead prisoner was a former guard who had taken a bribe to let one of his charges escape.

Unbelievably, some of the freed men shuffling around in the yard cut fire hoses and even tried to burn the fireman's gasoline wagon. Guards, manning machine guns from atop the confining walls were hard put to watch everyone.

Governor Myers Y. Cooper, attending a party at White Sulphur Springs, West Virginia (which included an Easter Egg Hunt), was notified and returned to his home state at once to spearhead an investigation. The following day official inquiry began with Warden Thomas. The penologist testified that at the fire's outset he had sent guards W. C. Baldwin and T. F. Little to get keys and release convicts. Both men were being hailed as heroes by convicts and guards alike. Guard Watkinson, whom the warden had suspended, gave testimony insisting that his superior, Captain John Hall, had told him not to unlock the doors when the fire broke out. Hall denied this.

It was further brought out that the institution had not had a fire drill within the memory of any guard. Warden Thomas was described as a good administrator, but facts came to light which showed that while no major riots had occurred during his stewardship, many escapes were recorded. Once, thirteen men from section K, the "bad gang" got out.

Testimony from Charles (Chisel) Carrol, transferred from Columbus to the Knoxville jail one week prior to the holocaust, pointed out that less than a month earlier a fire and riot had broken out due to lack of food. Columbus Fire Chief, A. E. Nice, stated without qualification that no deaths would have occurred if the convicts had been released from their cells at the outset of trouble. Warden Thomas defended himself, saying that he relied on "common sense" from his staff.

Perhaps the greatest outrage was caused when it was recalled that the 1929 *Handbook of American Prisons And Reformatories* had labelled the Ohio institution as one of the worst in the nation. Overcrowding, low pay scale for warders, and a blanket treatment of all felons were among the ills which were noted the previous year; no corrective treatment could be pointed to. Warden Thomas countered by explaining that since 1918 he had appeared before each successive State Legislature, requesting that the impossibly crowded conditions within the five acres under his charge be relieved. Even Governor Cooper came under attack when it was learned that he had complained about prison mismanagement.

The prisoners themselves showed their feelings by rioting for almost a week in demand of the dismissal of Warden Thomas. At the outset of criticism Governor Cooper had backed the official, but on April 29 he temporarily deposed the warden by placing the National Guard in charge.

By this time many other prisons throughout the nation were under suspicion, and nervous wardens, guards, and even state officials began to take a careful look at conditions in penitentiaries within their auspices. This was the only silver lining in a dark cloud which took 320 lives.

Nearly a year later, two convicts confessed to setting the fire, saying that it was in objection to being forced to work on the construction project. Considering Ohio's propensity to execute criminals, it is surprising that they were convicted of second degree murder and given life sentences.

[Note: Sources used in gathering this story are: "Ohio's Prison Horror" by Charles Suters in Disaster; edited by Ben Kartman and Leonard Brown (NY: Pelligrini & Cudahy, 1948); New York Times, April 21-30, 1930.]

ABOUT THE SONGS

When appropriate, society is able to muster as much sympathy for the abused criminal as for any of his victims. The fiery holocaust which swept through the Ohio state prison more than forty years ago is an example well documented by commercial city-billy recordings of the day. Although the "event ballad" as a country entity was in decline, this abysmal and thoroughly preventable tragedy gave temporary rebirth to the combination of documentary and protest song with which Manhattan-oriented hillbillies had long been associated. If the trial transcripts which sent any of the dead inmates to confinement were available, it is not likely that any prosecutor's intonements for the offended citizens would be found to be as vehement or emotional as those of Carson Robison and Bob Miller.

Robison's oft repeated formula for event ballads has given rise to the premise that he saw tragedy in only a commercial sense, and was indifferent to its victims. The possibility of verifying this allegation died with the man, but one recorded message indicates a genuine indignation and anger at what occurred in Ohio. He is supposed to have written "Ohio Prison Fire" while the account was still fresh in his mind, and hearing his simple, unaffected rendition of it, with a clench-jawed final stanza impressed the listener with his deep feelings. It is almost as though he felt that a show of emotion would have been insincere. The song has no "folks were happy and gay" verses, and only the final lines have a moralization. Like most Robison creations, it was short on specifics, and could have been retailored to any similar event; there was, however, a fluid protest over something preventable, rather than a halting lamentation and warning of the omnipotence of God.

Frank Luther, as Bud Billings, recorded the song immediately on Robison's heels. Called simply, "The Prison Fire" it was the same song,

save for one unimportant added word. The true difference must be heard, and after aural audition it is difficult to believe the songs are even related. Luther's deliberate rendition of "living" as "livin,'" "waiting" as "waitin,'" and the like are meant to sound rural, but his superb enunciation make them seem only ridiculous. Overdone throaty verses emerge as patronizing, and the entire performance tells a sad story without evoking sympathy.

Bob and Charlotte Miller's "The Ohio Prison Fire" is one of the strangest recordings ever to go in a hillbilly series. It begins with Miller singing, and falls into a spoken melodrama, with Miller as a prison guard and Charlotte as the mother of a convict who perished the blaze. Her pretended weeping and attempt to sound old are both pitiful and grisly. Apparently Miller felt that such dramatics would appeal to his audiences for both its novelty and rural hominess, but it is so overacted that it embarrasses the listener. A first impression is that the song is a "put on," rather than a genuine attempt to decry a criminal tragedy.

The Lindbergh kidnaping, the Hindenburg Disaster and a few other big stories brought tiny rebirths of the event ballad, but the Ohio Prison Fire seemed to signal the end of the day when a newspaper heading would automatically be converted into a song.

THE OHIO PRISON FIRE

Composer: Carson J. Robison

Performers: Carson Robison, Columbia 15548-D
(master #150491, recorded ca. 24 April 1930);

Bud Billings (Frank Luther pseudonym), Victor V-40251 (master #62207, recorded 24 April 1930);
titled *The Prison Fire*

Carson Robison Trio, Banner 0707, Perfect 12617, Regal 9019 (master #9657, recorded 29 April 1930); titled *The Prison Fire*

*Locked in the cells of a prison,
A prison much too small;
Convicts jammed and crowded,
Within that cold grey wall.*

*Four thousand men were living,
As only rats should dwell;
Iron bars all around them,
Living a life of hell.*

*All kinds of men thrown together,
Some that were bad from the start;
Others who got into trouble,
Men really good at heart.*

*Some of them only waiting,
For death to bring the end;
Others who longed for freedom,
To start their lives again.*

*Then came a night of disaster,
When all the world held its breath;
Fire broke out in the prison,
Bringing destruction and death.*

*Iron doors were locked on the convicts,
Guards found the keys too late;
Three hundred lives were taken,
Three hundred souls met their fate.*

*Burned in the minds of the rescued,
That scene will never die;
Men praying God to release them,
Men giving up to die.*

*Men who forgot they were convicts,
Struggled with all their might;
And in the hell of that prison,
Heroes were found that night.*

*Three hundred lives have been taken,
And someone would have to pay;
For we know someone has blundered,
When men must die this way.*

*Each one was God's own creation,
Each with a heart and soul;
And God don't want even convicts,
To die like rats in a hole.*

THE OHIO PRISON FIRE

Composers: Miller and Mahoney
Performers: Bob & Charlotte Miller,
Okeh 45442 (master #403981, recorded
ca. 24 April 1930)

*There's a fire filled the air,
Maddened men ran everywhere,
In that big Ohio prison tragedy;
Ways to safety were all blocked,
Many cells were barred and locked,
And the raging flames brought death and agony.*

*Frantic convicts begged for air,
Many were cremated there,
Oh, the horror of that scene, the moans, and pleas;
While the red inferno raged,
Human beings trapped and caged,
How they prayed and cried to God on bended knees.*

*Picture an old lady there,
Climbing up the smoldering stair,
Looking for her boy, a victim of the flames;
Now her tears are falling fast,
And she finds her son at last,
All a tremble, she looks on his charred remains.*

(Sound of woman crying--violin in background)

Man's gruff voice: *Is this your son's body, lady?*

Woman's voice: (crying all the while) *Oh, this might be him...Oh, he's little and frail like that...Oh, Jimmy, Jimmy, it's Mother, Honey, Mother...Oh, Mother knows you were good...You were always good to Mother, weren't you dear...*

Man's voice: *Can you identify this body?*

Woman: (still weeping) *Oh, sure, sure, I'll take him...I'll take my boy back now...the state's finished with him...The state's finished with all of these bodies, these poor charred bodies...Oh, who's to blame for this awful, awful thing? Who's to blame?... (Woman now hysterical) Oh, bodies, bodies, bodies. I can't stand it, I can't stand it, I can't stand it...(fade out)*

Song by man continues.

*Now the state so graciously,
Gives his body back to her,
After life has flown, and he has paid the toll;
Prison bars kept them apart,
Kept him from her lonely heart,
But they can't imprison his immortal soul.*

*Oh, society may sneer,
At those convicts lying here,
After all they're human, be they what they may;
Judge not each man for his crime,
For we'll all be judged some time,
When The Master calls us all to Judgement Day.*

★ ★ ★ ★ ★

DAY, APRIL 22, 1930.

TWO CENTS

335 CONVICTS DIE IN OHIO PRISON FIRE; TROOPS SUBDUE 2,000 FREE IN THE YARD; THREE OTHER FIRES SET IN ESCAPE PLOT

Headline from New York Times, p. 1, 22 April 1930. The death toll figure is probably high.

The information regarding foreign-language recordings can be used to modify the Vocalion section of Pekka Gronow's "A Preliminary Check-List of Foreign Language 78s" (*JEMFQ* #29, pp. 24-31). According to this 1927 catalog, the 60000 series included Popular and Italian, as well as German and Polish, as Gronow indicated. Other special series listed are: Polish--18000/018000; German--10000/01000 and 9000/09000; Italian--17000/017000; Jewish--2000 and 13000. In the case of pairs separated by a / sign, the first number designates the 10" and the second, the 12" record series.

The page shown has been reduced from its original dimensions of approximately 9 x 9".

[illegible]

10-inch Double Face

- | | |
|---------------------------------|--|
| 1435E
<i>Padst</i> | Down South Blues —Rosa Henderson—Piano Acc. by Fletcher Henderson
Where (Can That Somebody Be?) (Blues)—Rosa Henderson—Piano Acc., Henderson |
| 1485E
<i>Pray</i> | If You Don't Give Me What I Want —Rosa Henderson, Piano Acc. Henderson
So Long to You and the Blues (Blues)—Rosa Henderson, Piano Acc. Henderson |
| 1488E
<i>Puncture</i> | It Won't Be Long Now —Blues—Rosa Henderson, Piano, Henderson, Sax., Hawkins
Every Woman's Blues —Rosa Henderson |
| 1470E
<i>Quail</i> | He May Be Your Dog But He's Wearing My Collar —Rosa Henderson
I Want My Sweet Daddy Now —Rosa Henderson—Piano Acc. by F. Henderson |
| 1470E
<i>Quiser</i> | Awful Moanin' Blues —Hazel Meyers—Piano by Henderson—Cornet by Smith
He's Never Gonna Throw Me Down —Hazel Meyers—Piano, Hend., Cor., Smith |
| 1472E
<i>Recruit</i> | Chicago Bound Blues —Hazel Meyers—Piano Acc., Henderson—Cornet, Smith
Mason-Dixon Blues —Hazel Meyers—Piano Acc., Henderson, Cornet by Smith |
| 1472E
<i>Recooner</i> | Charleston Crazy —Fox Trot—Fletcher Henderson and His Orchestra
You've Got to Get Hot —Fox Trot—Fletcher Henderson and His Orchestra |
| 1474E
<i>Renue</i> | Old Black Joe's Blues —Fox Trot—Fletcher Henderson and His Orchestra
Potomac River Blues —Fox Trot—Fletcher Henderson and His Orchestra |
| 1475E
<i>Rallian</i> | Lots O' Mama —Fox Trot (Blues)—Fletcher Henderson and His Orchestra
Cotton Pickers' Ball —Fox Trot (Blues)—Fletcher Henderson and His Orch |
| 1477E
<i>Renown</i> | Hey Hey and He He , I'm Charleston Crazy—Rosa Henderson—Piano, Corset
Do Right Blues —Rosa Henderson—Piano by Henderson—Corset by Smith |
| 1478E
<i>Royal</i> | My Papa Doesn't Two-Time No Time (Blues)—Rosa Henderson—Piano, Hend.
How Come You Do Me Like You Do —Fox Trot—Rosa Henderson—Piano, Hend. |
| 1480E
<i>Runner</i> | Mobile Blues —Fox Trot—Fletcher Henderson and His Club Alabama Orchestra
Tea Pot Dome Blues —Fox Trot—Henderson and His Club Alabama Orchestra |
| 1481E
<i>Rung</i> | It Makes No Difference Now —Blues—Viola McCoy—Piano Acc. by Dowell
West Indies Blues —A Calipso—Viola McCoy—Piano-Banjo-Harmonica Acc. |
| 1481E
<i>Scenic</i> | I Don't Want Nobody That Don't Want Me —Blues—Viola McCoy—Piano Acc.
Mamma Mamma —Blues—Viola McCoy—Piano Acc. by Dowell |
| 1482E
<i>Scribe</i> | Black Star Line —A West Indian Chant—Rosa Henderson—Piano by Dowell
Barbadoe Blues —Rosa Henderson—Piano Acc. by Edgar Dowell |
| 1428E
<i>Seaweed</i> | Strutter's Drag (Blues)—Slow Fox Trot—Fletcher Henderson Club Alabama Or.
I Don't Know and I Don't Care —Slow Fox Trot—Henderson Club Alabama Or. |
| 1483E
<i>Secular</i> | Barrel House Blues —Rosa Henderson—Piano Acc. by Fletcher Henderson
My Right Man —Blues—Rosa Henderson—Piano Acc. by Fletcher Henderson |
| 1483E
<i>Secret</i> | Chicago Monkey-man Blues —Blues—Rosa Henderson—Piano Acc. by Dowell
How 'n' I Gonna Get 'Em —Blues—Rosa Henderson—Piano Acc. by Henderson |
| 1483E
<i>Seldan</i> | Do That Thing —Fox Trot—Henderson Club Alabama Orch.—Chor., Rosa Henderson
Honky Tonky Blues —Slow Fox Trot—Henderson and His Club Alabama Orch. |
| 1485E
<i>Shilling</i> | The Gouge of Armour Avenue —Fox Trot—Fletcher Henderson and His Orch.
Hard-Hearted Hannah —Fox Trot—Fletcher Henderson and His Orchestra |
| 1486E
<i>Shingle</i> | Back-Bitin' Mamma —Blues—Ethel Waters—Piano Accompaniment
Pleasure Mad —Blues—Ethel Waters—Piano Accompaniment |
| 1487E
<i>Shipway</i> | (I'm Gonna See You) When Your Troubles Are Just Like Mine —Meyers
Maybe Someday —Blue Ballad—Hazel Meyers—Piano Accompaniment |
| 1487E
<i>Siphon</i> | Low Down Despondent Blues —Blues—Lena Henry—Acc. by Piano, Clarinet
Consolation Blues —Blues—Lena Henry—Acc. by Piano and Clarinet |
| 1487E
<i>Sippet</i> | Old North State Blues —Blues—Lethia Hill—Acc. by Piano and Corset
Never Again —Blues—Alta Oates—Piano Accompaniment |
| 1488E
<i>Slavery</i> | A New Kind of Man —Blues—Fox Trot—Fletcher Henderson and His Orchestra
The Meanest Kind O' Blues —Fox Trot—Fletcher Henderson and His Orch. |
| 1488E
<i>Sodden</i> | Forsoaken Blues —Fox Trot—Fletcher Henderson and His Orchestra
Cold Mamma's (Burn Me Up) —Fox Trot—Fletcher Henderson and His Orch. |
| 1490E
<i>Solve</i> | Sinful Blues —Lena Henry—Accompanied by Piano and Corset
Family Skeleton Blues —Lena Henry—Accompanied by Piano and Cornet |
| 1490E
<i>Sonatin</i> | Texas Man Blues —Monette Moore—Piano Accompaniment
I Wanna Jazz Some More —Blues—Monette Moore—Acc. by Piano and Cornet |
| 1491E
<i>Spread</i> | Freight Train Blues —Lena Henry—Acc. by Piano and Saxophone
Ghost Walkin' Blues —Lena Henry—Acc. by Piano and Clarinet |

INTERNATIONAL RELATIONS, DR. BRINKLEY, AND HILLBILLY MUSIC

by Ed Kahn

[In the brochure to JEMF 101, *The Carter Family on Border Radio*, we touched upon the activities of Dr. John R. Brinkley and the role of the Mexican border stations in the dissemination of hillbilly music in general and the music of the Carters in particular. Because this complex area is both interesting and important, and furthermore since little has been written about it, we are taking this opportunity to print here the following study by Ed Kahn. This article was extracted, with some abridgment, from Chapter 5 of Kahn's Ph.D. dissertation, *The Carter Family: A Reflection of Changes in Society* (UCLA Department of Anthropology, 1970). Although Kahn drew upon a wide variety of resources, the primary ones can be summarized as follows. The material on John R. Brinkley is taken largely from Clement Wood, *The Life of a Man* (Kansas City: Goshorn Publishing Co., 1934); Gerald Carson, *The Roguish World of Doctor Brinkley* (NY: Rinehart & Co., 1960); Ansel Harlan Resler, *The Impact of John R. Brinkley on Broadcasting in the United States* (Ph.D. dissertation, Northwestern University, 1958); and Francis Chase, Jr., *Sound And Fury* (NY: Harper, 1942). A useful source on the history of border radio is Louis G. Caldwell, "Developments In Federal Regulation of Broadcasting," in Edgar A. Grunwald, ed., *Variety Radio Directory 1938-1939* (NY: Variety, Inc., 1938). Information on the workings of the border stations comes from Kahn's own interviews--of Don Howard in Del Rio in 1963; with Harry Steele by telephone in 1970, with Charley, Buss, and Lucille Pickard in 1968; and numerous interviews with members of the Carter Family.]

Mass media have always developed in a helter-skelter fashion. Almost without exception new media have been developed for purposes which ultimately turned out to be secondary to their real contribution to a mass society. The phonograph was developed as a business aid; radio was developed for ship-to-shore communication which did not even involve the transmission of the human voice. Each of these devices--even when they were finally recognized as media of mass communications--struggled to gain acceptance and a wider marketplace. The result was that seldom in their early years did those who manipulated the new devices realize that their future would be in an integrated aggregate of mass entertainment industries. This development of closer cooperation between segments of the mass entertainment fields still continues today with book publishers, broadcasting enterprises, phonograph record companies, and now motion picture

businesses working closely together.

In the early days of radio broadcasting the broadcasters saw the phonograph recording as direct competition. The competition was sharply felt by both sides. The broadcasters felt that they would lose their competitive advantage if they broadcast phonograph recordings and the recording industry likewise opposed such a broadcasting format because it feared that this might reduce the sale of their product. So in those days radio prided itself on its presentation of live talent. But the small local station could hardly afford to hire talent that could approach the quality that was available on recordings. The networks, of course, provided one answer, for now the expense of a high quality live performance could in effect be shared by the cooperating stations of the network. The development of the networks, however, tended to divide the broadcasters into network and independent stations. The networks could boast of a greater variety of offerings and emphasized that they were presenting only live broadcasts. The independents, however, had a different line of development. In the early days they relied extensively upon locally available talent. But in time they began to use more and more recordings and transcribed shows. The transcription provided a means of delaying a broadcast and even repeating it. Also, through the transcription, in the days before the introduction of tape recording, a radio show could be produced on transcription and then sent from station to station in an attempt to avoid the use of recordings, but still provide a higher level of talent than was available locally. The networks virtually prohibited any delayed broadcasting until 1948.

While the hostility of the recording and broadcasting industries toward each other was producing fragmentation and false barriers, another battle was also going on that centered around the allocation of broadcasting frequencies among neighboring countries. In the early days of broadcasting within the United States basic decisions had to be reached concerning the allocation of the broadcast channels within the United States. Until 1912 there was no domestic regulation of broadcasting, at which time it was placed under the jurisdiction of the Department of Commerce. In 1927 the Federal Radio Commission was established for the purpose of regulating the use of broadcast facilities. Finally, in 1934, the Federal Communications Commission was established with broader authority.

The problems of allocation of broadcast frequencies became increasingly complex as radio

grew in the United States; and as neighboring countries began to develop, their demand for broadcast channels created additional problems that ultimately had to be worked out through international agreements. In 1924 an informal agreement was worked out with Canada whereby the ninety-six broadcast channels in the 550-1500 kc range were allocated in a manner satisfactory to both countries. In 1932 the United States and Canada exchanged notes on the allocation of frequencies, providing exclusive channels for both the United States and Canada as well as certain channels that were shared by the two countries. This arrangement worked well for the two countries involved, but as other North American countries began to undergo greater industrialization, their demands for radio frequencies increased. In the U.S.-Canada agreements no provision had been made to allocate frequencies to either Mexico or Cuba. Accordingly, Mexico began to apply pressure on the United States. The instruments of pressure involved a fascinating drama in international relations in which Mexico authorized a number of radio stations to begin operating on the Mexican side of the United States-Mexico border. These powerful stations broadcast almost exclusively in English and were directed to an audience in the United States. For the most part, the stations were controlled by individuals whose broadcasting practices in the United States had been sufficiently question-

able so that their licenses were not renewed. Mexico, as part of its pressure on the United States to provide for Mexican stations, allowed these stations to go virtually unchecked until her own demands were satisfied. These stations--powerful enough to reach every state in the Union--chose a format that gained them the widest listening audience and brought in the greatest amount of revenue. By the late 1930's the Border Stations had learned that their maximum listening audience could be obtained by the use of hillbilly and gospel music in a direct appeal to the rural English-speaking people of North America. Many of the products advertised were of questionable value, and certainly the advertising standards were far below the minimum standards set for broadcasters in the United States. The result was that these stations were commanding large audiences--perhaps greater than any single station in the United States--because they were technically Mexican stations even though they were run by and directed to United States citizens. Virtually all of the advertisers were located in the United States. Beginning in 1931, the United States applied a variety of sanctions in order to curb these operations, but with little or no lasting success until the North American Regional Broadcast Agreement (called the Havana Treaty), which guaranteed all of the countries in North America certain radio rights, was put into effect in 1941.

During the years in which this drama was unfolding, there were a number of actors. Occupying the lead role was John Romulus Brinkley, medical doctor of questionable qualifications, controversial politician, and master of the uses of broadcasting. In order for Brinkley to have the impact he had, it was necessary for him to be surrounded by many supporting personalities. The Carter Family from 1938 until 1942 made their mark in the history of border stations by broadcasting over Brinkley's XERA. From one point of view, the border stations are important because they are a clear example of broadcasters catering to the demands of a North American listening audience rather than trying to raise the standards of the audience. Via the Border Stations, hillbilly and gospel music--of which the Carter Family were leading interpreters--became a factor in the ultimate solution of a complex problem in international relations. In order to understand the significance of Border Stations and to see how the Carter Family fit into this complex facet of broadcasting history, it is appropriate to review the histories of both John Brinkley and the phenomenon of the Border Station.

Although there have been a number of publications dealing with the history of John R. Brinkley many details of his early career are nevertheless difficult to learn. On differing occasions Brinkley claimed Tennessee, Kentucky, and North Carolina as his place of birth, but it seems probable that he was born on 8 July 1885 in Jackson County, North Carolina. In later years, Brinkley liked to recall the poverty from which



The Pickard Family in action. There's Dad on the left, with something that makes music in his hand. Charlie is strumming away at the guitar and Ruth is drawing a mean bow, while Ma does her stuff at the organ.

THE PICKARD FAMILY--One of the hillbilly groups that broadcast from the border stations. Photo is from Radio Digest (Dec. 1932, p. 42--Courtesy of David Freeman) in an article marking their return to Station WSM of Nashville.

he rose and point out how this accounted for his basic understanding of common people.

His schooling was rudimentary, but he read whatever he could find to read and apparently had a photographic memory. While taking mail order courses, he also took a job without pay for the Southern Railway agent at Sylva, North Carolina, in order to learn telegraphy--perhaps relating to an early interest in Edison--and book-keeping. During the early years after his marriage in 1908, Brinkley worked as a relief agent for the Southern Railway and became a "Quaker Doctor," a spieler in a kind of medicine-vaudeville show in which he learned the hypnotic style of talking to ". . . the whistlers, whittlers, and spitters" (Carson, p. 18) that served him so well in later years.

These years were marked by a good deal of moving around in an attempt to become a doctor. Times were hard for the Brinkleys, and the aggressive young man chose the path of least resistance in his attempt to achieve his goal. By 1908 they had arrived in Chicago where he worked for Western Union while attending the Bennett Medical College, and eclectic institution, as well as other non-accredited schools. Eventually he received a fraudulent medical certificate dated 1913, but probably issued in 1918. In 1912 he and his wife were in Knoxville where he had a license to practice medicine as an "undergraduate physician." It was here that he first began to learn how to make a quick buck as an "advertising doctor."

By 1915, following divorce and a second marriage, Brinkley had obtained a diploma which allowed him to practice medicine in eight states, although the other forty states did not recognize the institution granting the degree. In early 1916 he was issued a Kansas medical license and took a job at Swift & Company where he treated minor injuries of employees and did clerical work. At some time during this period Brinkley settled in the small Kansas town of Fulton and became involved in politics for the first time, running successfully for mayor against the incumbent. After a month in the Army, he settled in the small town of Milford, Kansas, located some twelve miles by dirt road from both Junction City and Fort Riley.

Radically innovative and controversial as his career became, he began his practice in Milford modestly. For eight dollars a month he rented a drugstore and lived in one of the two back rooms. The other room served as his office, while Mrs. Brinkley tended the store which opened on 7 November 1917. His medical practice was at first reasonably conventional, but soon a local farmer came complaining that he had not been able to have a child in the last eighteen years and wanted to know if the new doctor could do anything to increase his sexual potency. At first Brinkley told the man that this was an old problem that had no real remedy. But as the conversation continued, Brinkley thought back to his days at Swift & Company and his observations that of all the animals the goat was the healthi-

est. He remarked to the farmer that "You wouldn't have any trouble, if you had a pair of those buck glands in you" (quoted in Relser 1958:53). Following his initial refusal to cooperate, Brinkley agreed to acquiesce to the farmer's demands for a set of the glands provided that the farmer not tell anyone about the operation. But soon came another farmer asking for the same treatment. In time the patient became the father of a healthy son which he named Billy in honor of the goat. It wasn't long before others came to Brinkley, learning of the earlier success.

In February of 1922, Brinkley received a query from Harry Chandler, owner of the *Los Angeles Times*. It seemed that an elderly editor of the paper was in need of Brinkley's services. A temporary thirty day license was arranged in order for the doctor to be able to practice medicine in the state of California. Although Brinkley had developed quite a following at this early date, he had hardly begun to exploit the operation. Chandler urged the doctor never again to perform the operation for less than \$500.00 and it was said that during his brief stay in the Golden State he earned in excess of \$40,000.

In addition to the financial rewards the journey west brought, Brinkley was introduced to an idea that opened up a whole new world to him. In early days of radio, many of the prestige stations were operated by the newspapers. Harry Chandler was just installing KHJ as a subsidiary of the *Los Angeles Times*. Brinkley's early interest in both Edison and telegraphy led him to quickly reason that radio might help him in promoting his services. By the fall of 1923 he had sent out a form letter to his mailing list urging them to "tune in" to his new station. The station began modestly shortly after receiving its license in September of 1923. The call letters were KFKB--"Kansas First, Kansas Best"--and the initial power was two hundred and fifty watts. Although this was low, KFKB was the only station in the state at that time. In the early days both frequency and power seemed to fluctuate. The programming had no paid commercials, but Brinkley's own verbal talks occupied over half of the broadcast schedule. After Brinkley's first transmitter burned down early in 1924 plans were immediately begun for a new and more powerful one. The new facilities were impressive, with a studio that would hold a chorus of three hundred people. The programs included personal travel talks, talks to mothers on their babies, and lectures on the world's great literature by teachers from Manhattan State College. Power was gradually increased until November 1928, when KFKB began broadcasting with 5000 watts. With his new power he boasted that from his location in the center of the United States he could be heard anywhere in continental North America. The increase in wattage was accompanied by an expansion of format. The listener could hear religious programs, news from fraternal organizations, and agricultural programs as well as a wide variety of music. The talent included cowboy singers, yodelers, and

crooners, a cowboy orchestra, a twelve piece studio orchestra, semi-classical as well as classical orchestras, rural fiddlers and old-time hillbilly bands as well as three announcers.

The new expanded format paid off. In the *Radio Digest* audience popularity poll of 1930, KFKB was voted the most popular station in the country. Financially Brinkley was equally rewarded. By 1928 he was grossing \$150,000 annually from his hospital. In addition he had made a number of improvements in the community by putting in city water, bringing in electricity, and planning to pave the road to Junction City. As his popularity grew, so did his radio format, for Brinkley was firmly in command of the new medium of mass communication. From the outset his rural background and a natural instinct for drama aided him in appealing to the rural audience. His radio format mixed in liberal amounts of fundamentalist theology, joys of rejuvenation, and large doses of discussions on sex--designed to titillate but not offend the rural listeners he so well understood. Gerald Carson succinctly described the Brinkley appeal: "To keep the audience glued to its radio between long-manhood commercials, KFKB offered The Old Timers, a guitar-and-banjo ensemble; Dutch, the Boy Blues Singer; Uncle Bob Larkin and his fiddle; an accordionist; a harpist; cowboy singers, yodelers and crooners. The McRee Sisters did novelties. Steve Love and his eleven-piece orchestra played pop music, while doctor of magic-not medicine--sold horoscopes. The Ninth Cavalry band from Fort Riley and talented people from Manhattan and Junction City also went on the air as a part of Doc's folksy and inexpensive programming. For more serious fare, he broadcast the market news--daily prices of corn, wheat and hogs" (p. 89). In Brinkley's own talks to the people, he sensed their tastes and was able to combine the appeal of both minister and medicine man. As he spoke over his gold-plated microphone he joked, spoke with a clear Southern accent, stumbled over the big words and didn't mind for he knew that this added to his appeal and furthermore that he sounded like a doctor. Despite protests from both competitors and the American Medical Association he had a strong following among the people.

The high times he was enjoying were soon to be attacked from all sides as he entered into the first of many legal battles that were to be fought during the next twelve years. The medical profession began applying pressure for his license to be revoked at the same time as the *Kansas City Star*, which owned competing radio station WDAF, began applying pressures on the FRC not to renew his broadcasting license. By the middle of April, 1930, Brinkley was warning over the airwaves that if the FRC denied him his radio voice, he would take "thousands of satisfied patients" to Washington and urged all of those who would like to accompany him to let him know so he could reserve the needed Pullman cars. In the end the generous boast was reduced to an of-

fer for a round trip ticket for \$120.00 plus meals and other incidental expenses.

Friday, 13 June 1930, brought disaster for the doctor. On that date the Federal Radio Commission refused a renewal of the KFKB license and the Kansas Supreme Court refused to grant an injunction against a hearing before the state medical board. Eventually stalling tactics were applied in order to stay on the air until his farewell address on 21 February 1931. But before his final departure from the Kansas airwaves, Brinkley began two more ingenious schemes. He quietly began making arrangements to obtain a broadcasting license in Mexico so that he would not fall under the jurisdiction of the Federal Radio Commission, and also decided to enter politics.

After an unsuccessful campaign for the Governorship of the State of Kansas, Brinkley turned his attention to the problems of his broadcasting license. On New Year's Day of 1931, he announced to the Associated Press in El Paso, Texas, that he intended to build a 50,000 watt station in Mexico if he could get permission from the Mexican government. Three weeks later it was announced that KFKB had been sold to the Farmers' and Bankers' Insurance Company of Wichita, Kansas, for a figure reported to be \$90,000. Within the month, Brinkley said his final farewell from KFKB declaring that his leaving the air was "... a blow to the doctrine of free speech" but announced his intention of building a new station at Villa



Cartoon from The Kansas City Star celebrating the revocation of Brinkley's license to practice medicine in Kansas. (Reproduced from The Roguish World of Doctor Brinkley.)

Acuna, Mexico, just across the border from Del Rio, Texas.

Many of the details of Brinkley's Mexican adventure are unclear, as is much other information regarding the Border Stations. But it would appear that Brinkley was the originator of this brand of broadcasting and that in this operation, as in the other Brinkley adventures, he was once more able to turn adverse conditions to his advantage. In this case, he was able to capitalize on the long standing disagreement between Mexico and the United States.

Details of Brinkley's dealing with Mexican authorities are obviously not available, but one report has it that he signed a twenty-year agreement with Mexico that allowed him to build a transmitter at Villa Acuna that was to be more powerful than any other commercial transmitter in the world. Carson reports that following his visit to Mexico in January, 1931, he returned with permission to build a 50,000 watt station anywhere along the Mexican border (p. 179). And U.S. towns along the border also were anxious to have Brinkley choose their community. When Del Rio's Chamber of Commerce secretary, A. C. Easterling, learned of Brinkley's search for a suitable place to relocate, he wrote and encouraged the Doctor to visit Del Rio. The Chamber of Commerce guaranteed clearance of necessary permits and concessions. His license from Mexico ran some fourteen pages and allowed him to do almost anything he wished. But soon after broadcasting began, there were minor problems to be worked out in order for Brinkley to be able to continue his irritations to the U.S. and Canada. Mexico began to resent such a powerful station being owned by an American and saw it as another case of Yankee imperialism. Finally the papers were legally transferred into the names of Mexicans who then privately assigned the rights back to Brinkley.

Although the official opening of XER was slated for 21 October, with celebrations spanning both sides of the border, experimental broadcasts began on 7 October 1931. There are conflicting reports of the actual power of the station in the early days, ranging from 75,000 to 100,000 watts--in either case far in excess of the maximum 50,000 watts permitted in the United States. With his signal beamed to the North, the response was fantastic. In the week of 11-16 January 1932, the 27,717 pieces of mail received came from all of the states as well as fourteen foreign countries in addition to Mexico. But Brinkley wanted still more power and early in 1932 applied for an increase beyond the 75,000 watts he was permitted. On 18 August 1932, Brinkley was granted the increase to 150,000 watts.

The format of XER followed closely that which had been so successful in Milford. Many of the same rural entertainers that had gained a following in Kansas were now heard over XER. And, of course, Brinkley himself was prominently featured. The exact method of broadcast seemed to vary and the details are still unclear. When Brinkley

opened XER he did not move his practice from Milford, but rather left the hospital and the rest of his empire in Kansas. With the legal battles he was having over his own medical license, he was doing little of the actual operations himself, preferring to leave the real work to his medical staff. Shortly after the Mexican station began broadcasting, Brinkley found himself barred from crossing the international bridge into Mexico. At that time he began making broadcasts from his studio above the J. C. Penney store in Del Rio and broadcasting by remote lines across the border to his transmitter. Soon, however, a new ruling forbade Americans from broadcasting by the use of remote line into another country, obviously an attempt to stifle Brinkley. But before long he was again broadcasting from Mexico by the use of transcription discs, a technique in which he also pioneered.

Despite the fact that Brinkley made hundreds if not thousands of transcriptions of his radio broadcasts, today we have no recordings of his voice, and must rely solely upon the few extant stenographic transcriptions of his radio broadcasts. From one early Del Rio broadcast, we get an idea of his style (quoted in Chase Pp. 77-78):

My dear, dear friends, my patients, my many supplicants. Your letters--hundreds of them since yesterday--lie here before me, touching testimonials of your pain, your grief, the wretchedness which is visited upon the innocent. I can reply now to a few--just a few. Others I shall answer by mail. But oh, my friends, you must remember that your letters asking my advice in your physical sufferings must be accompanied by two dollars, which barely covers the cost of postage, stenographic hire, office rent and so forth. I am your friend, but not even the greatest Baron of Wall Street--Wall Street, where the untold millions of money are--could withstand the ruinous cost of helping you unless this small fee accompanies your letter.

The station was assigned a frequency of 735 kc, exactly in the middle of the normal separation of 10 kc which U.S. broadcasters maintain between neighboring frequencies. But with the power which XER had, coupled with the drift from his assigned frequency, the disturbance to U.S. broadcasters was great. On a good night, disturbance from XER was felt by stations throughout North America, including WSB, Atlanta; CKAC, Montreal, WJR, Detroit; and WGN, Chicago. But by the time Brinkley had moved his hospital to Del Rio, in 1933, the Texas community was delighted with its new fame. In the midst of the depression, Brinkley's \$20,000/month payroll was significant for a small town of 12,000 people. The Post Office was enjoying greater receipts than ever before and hotels, rooming houses, and tourist camps were all filled.

One department store estimated that Brinkley's presence was worth \$1,000 a month to them. Despite the depression, Del Rio was overflowing with patients who had come to visit the Brinkley hospital and the little town experienced few symptoms of the depression.

Brinkley's career was one of constantly playing opposites against each other for his own advantage. Despite his move to Texas, he did maintain his Kansas ties for political reasons. In 1932 he once again ran for governor, this time using XER rather than his old KFKB in a campaign that was much like that of 1930. He was beaten this time by Republican Alf Landon. Although the campaign was modeled upon his earlier attempt, there were a few significant advances in terms of the development of border stations. He was now using a powerful sound truck to bring the familiar radio voices of rural entertainers like Roy Faulkner, the cowboy singer who had achieved fame over KFKB and XER. Then Rev. Samuel Crookson, a Methodist minister from Milford, would eulogize Brinkley's philanthropies in Milford and, following a prayer, Brinkley would be introduced. Perhaps the most outstanding innovation of the campaign, however, was the inclusion of a transcription machine on his sound truck.

When Brinkley returned to Del Rio after his defeat by Landon, there was scarcely a semblance of broadcasting in the public interest. Commercial announcements touted a variety of goods

and services such as Koran's fortune telling scheme, the sale of stock in a gold mine, oil burner sales pitches, and a variety of standard patent medicines.

Although business was good in these years, there were troubles. Mexico's goal of pushing in the United States into action was bringing about the intended results. Within two months after XER went on the air, there were movements in Washington to bring about legislation that curb Brinkley's kind of broadcasting. For the first time, Brinkley was attempting to originate broadcasts within the United States for the purpose of having them transmitted back into the United States from a transmitter on foreign soil. In 1932, at the International Telecommunications Conference in Madrid, the U.S. delegation found little willingness on the part of the Mexicans to consider the border station problem. The United States then approached both Mexico and Canada about the possibility of allocating broadcast frequencies throughout North America. Mexico seemed to be willing to discuss the elimination of the Border Stations in exchange for the allocation of frequencies, and called a North and Central American Regional Radio Conference to be held in Mexico City in July of 1933. Mexico, Canada, and the United States were able to make headway on an agreement until it was learned that Mexico would insist upon the continuation of certain of the Border Stations on the frequencies assigned to Mexico. Accordingly, the conference ended with no formal signs of progress towards an agreement. But at the end of the conference certain Mexican officials indicated that although they would not eliminate the Border Stations in an international treaty, they would be willing as a national policy to make the Border Stations unsuccessful by requiring that all continuity be in Spanish. So before the delegation left Mexico City, regulations to this end as well as new rules governing medical programs were drawn up and assurances were given that the new regulations would be strictly enforced.

On 24 February 1934, XER was forced to stop broadcasting while complaints concerning Brinkley's medical programs were examined. But he was used to this kind of problem and soon found a way around the obstacle. By early November, he was broadcasting over stations in Colorado, Kansas and Missouri as well as XEPN, a sister Border Station in Piedras Negras, across from Eagle Pass, Texas. It is uncertain whether he used remote control from Del Rio or sent transcription discs to the other stations. During this time he also tried to extend his broadcasting holdings by purchasing XEAW at Reynosa, across from McAllen, Texas, and investing \$100,000 for the rebuilding of the station. With a power of 50,000 watts, the station began broadcasting on 7 September 1935. And XER, now under the new designation XERA, was also ready to return to the air. Test broadcasts, with new equipment able to transmit 500,000 watts, began on 17 November in preparation for an official opening of

Dr. J. R. Brinkley
WILL SPEAK AT
Sodens' Grove
EMPORIA, KANSAS, AT 8 P. M.,
FRIDAY, AUGUST 26TH

Dr. Brinkley will be accompanied by **AMMUNITION TRAIN NO. 1**, equipped with loud speakers, and Roy Faulkner, the Singing Cow Boy from Radio Stations KFKB and XER, who will entertain. Dr. Brinkley will positively appear in person and the speaking will begin promptly at 8 P. M.

A Brinkley Handbill. (Reproduced from The Roguish World of Doctor Brinkley.)

1 December 1935. The new Villa Acuna outlet was able to give the effect of one million watts directed towards the United States with the aid of the directional antenna, according to Brinkley's own court statements.

Although the intentions of the administrative officials in Mexico had been sincere in the summer of 1933, the political influence of the operators of the Border Stations had been underestimated and the stations were able successfully to appeal to the Mexican courts with consequent restriction of the influence of the administrative officials. Brinkley was now back in business stronger than ever.

It is difficult to determine which Border Stations were being run on Brinkley's principle, but it is clear that the number of these stations increased. By 1938 there were eleven in operation, several of which were operating at power in excess of the 50,000 watt limit generally imposed in the United States, and several owned or controlled by people who had been denied renewals of radio licenses in the United States. It is almost impossible to obtain records sufficient to indicate how many of the Border Stations were using hillbilly and gospel music to further their aims, but it is clear that a number of the Border Stations at one time or another were involved in the Brinkley type of operation.

Although the meetings of 1933 had ended in failure, informal talks with Mexico were held to discuss the Border Station problem. Negotiations progressed very slowly until finally, on 28 December 1939, Mexico became the fourth country to ratify the Havana Treaty which now prepared the way for the elimination of the Border Stations.

The date on which stations throughout North America were to relocate on the broadcast band was set for 29 March 1941. At that time XERA left the air and the radio voice of John R. Brinkley was finally stifled. Brinkley's empire and health were beginning to fail. In March, 1941, he entered a voluntary petition declaring bankruptcy after having transferred most of his assets into the names of his wife, son Johnny, and several trusted employees.

On 23 September 1941, the United States federal government arrested him on a charge of using the United States mail to defraud. The trial date was set for 6 April 1942, but had to be postponed because of his poor health. The court appearance was never made, for death came to the controversial figure on 26 May 1942 in San Antonio.

Now both Brinkley and the Border Station were gone, but it was only a matter of time until the format which Brinkley had established was once again heard from the Mexican side of the Rio Grande. It would seem that while the United States objected to the principle of broadcasts aimed at a United States audience originating in a foreign country over which it had no jurisdiction, this general consideration

was less important than stifling the voice of John R. Brinkley. It is difficult to determine whether all of the Border Stations ever left the air, but certainly by 1942 Mexico had licensed XELO to broadcast to the United States from Juarez, across from El Paso. The United States has continued to protest the operation of these stations, but the conditions of the North American Regional Broadcast Agreement did not specifically prohibit broadcasting in a foreign language and the allocation of the frequencies of stations covered by the agreement specified the location of the stations, but only by state, province, or region. Thus, there was no way of prohibiting Mexico from licensing a station to operate along the border as long as an allocation had been made for the state in which the station was located.

It would seem that the station operators were able to apply a good deal of political pressure within Mexico and that for this reason the Mexican government was unwilling to do anything really to curtail their operations. As late as 1951 the FCC was still expressing some concern about the existence of these stations, which at this date still numbered eight:

XELO, Ciudad Juarez, Chihuahua, 150,000 watts
XERF, Villa Acuna, Coahuilla, 150,000 watts
XEG, Monterrey, Nuevo Leon, 150,000 watts
XERB, Rosarito, Baja California, 50,000 watts
XEWT, Nuevo Laredo, Tamaulipas, 50,000 watts
XEAC, Tijuana, Baja California, 50,000 watts
XEFW, Tampico, Tamaulipas, 50,000 watts
XEMO, Tijuana, Baja California, 5,000 watts

Both the power and formats varied on these stations, but at least some of these outlets were only slightly changed from the Brinkley format, although the bulk of advertising was now for mail order products of questionable value. XERF was really XERA with new call letters and reduced power. Restriction of these stations was virtually impossible as long as Mexico was unwilling to prohibit extensive broadcasting in English. In fact, Mexico certainly profited from these stations for in the period after the Havana Treaty the pattern which evolved was for the stations to be owned by Mexicans, but then sign exclusive contracts with station representatives in the United States who sold the time to the various sponsors. Thus, while the ownership and certainly a good deal of the profit from the station was retained for Mexicans, control over the content of the broadcasts was handled almost exclusively by people in the United States.

These station representatives--the Americans who virtually controlled the stations--knew their business well. Advertising time was expensive, but coverage was wide and the ads brought results. In December of 1944, XELO had 27,628 paid responses to commercials coming from forty-one states, Canada, Alaska, Hawaii, and Cuba.

In the earliest days of the Border Stations there was undoubtedly great diversity in the content and format of the broadcasts, but through time more uniformity developed as one type of presentation seemed to bring richer rewards. By the mid-1940's, the successful Brinkley format had become the standard. One reason was that from the early days in Del Rio, Brinkley had employed both Walter Wilson and Don Howard. After the end of the Brinkley era, Wilson and Howard stayed in the business, now helping to set up new stations along the old lines because each new station that they aided meant another account for Wilson and Howard, an advertising agency and exclusive station representative.

In the mid 1930's, Howard worked for Brinkley as program director and announcer. His first exposure to hillbilly music was at the Border Stations and while it wasn't his favorite music, he did respond to groups like the Sons of the Pioneers, the Pickard Family, the Delmore Brothers, Lou Childe, and the Carter Family. The stations tried all kinds of music, but by the mid-1930's hillbilly and gospel music had established themselves as the music that brought the greatest response from the listeners, as judged by the response to the mail order advertisements. If popular music had brought a greater response, the station would have presented this kind of music. By 1937 or 1938 XERA realized that hillbilly music was the proper format and gradually deleted all other kinds of musical offerings.

Despite the fact that Brinkley featured his own talks for about one hour each evening over XER and later XERA, from the earliest days in Del Rio the station had time for sale for other advertisers and products. And it was through the advertisers that much of the talent that worked over XERA was obtained. Early in his Del Rio days, Brinkley brought in a group of "real hillbillies"--perhaps some people he had known in North Carolina. But the first group of professional hillbilly musicians were brought to Del Rio by Consolidated Royal Chemical Corporation and their advertising agency, located in Chicago.

A year after Brinkley's gubernatorial race of 1932, he began to use the transcription discs for his own broadcasts over XER. Although Brinkley never allowed records to be played over his Kansas station, in Del Rio right from the beginning records were used occasionally when live talent was not practical late at night. As Consolidated Royal Chemical Corporation sent groups down to Del Rio, they appeared live in their daily broadcasts. But eventually as a convenience to the performers and their announcers--also sent along from Chicago--transcriptions were made on a Presto cutter to accommodate the cast. In the early days, transcriptions were made directly from the air as the performers broadcast. Then the same show could be replayed later. A common pattern was for the musicians to do their evening show live and for

the transcription to be replayed on the next morning's early show. The transcriptions included music, mistakes and commercials. The discs were good for only five or six plays before significant distortion was audible. As the discs were not intended for syndication, but rather for the convenience of the performer, the old discs were then discarded. Although the station had so many of the discs that they had to get rid of them, few samples of these programs are preserved today. Howard remarked that: "They became very popular in Mexico--these old platters. We'd get a bunch of them ahead and some Mexican would come by and want to pick them up. They made wonderful shingles if you (were) putting them on a roof because they were this acetate outside and aluminum inside and they'd last forever. They's quite a few roofs over there shingled with them I imagine".

Although transcriptions started out at the Border Stations as a convenience to the performers, in time they became a kind of syndication as firms emerged which sold regular transcription services to stations throughout the United States. In this way the smaller stations could present "live" talent not available on commercial recordings, and still avoid the ever-increasing cost of hiring musicians exclusively for their own station. Gradually actual live shows became less and less frequent on the Border Stations as well as the small regional stations throughout the United States. By the late 1940's com-



International News Photos

"Dr. Brinkley ran neck and neck with Huey Long in introducing electronics to electioneering. The 'heavy artillery' was a Chevrolet truck equipped with microphones, talking-picture sound equipment and a good-sized platform. Political opponents were quick to point out the resemblance of the Doctor and his vehicle to the old-time medicine show." (Photo and caption from The Roguish World of Doctor Brinkley.)

mercial records were becoming increasingly important to the broadcasting industry.

The details of the business arrangements that brought the Carter Family to Texas may never be known but by October of 1936 they, along with their announcer, Harry Steele, had been sent to Del Rio by Consolidated Royal Chemical Corporation. To determine how hillbilly music made its way into the broadcasting industry, it will be necessary to learn the motivation for firms like Consolidated Royal Chemical Corporation to send groups like the Carter Family into the broadcasting studios. Unfortunately many of the key people who might be able to tell us who made the decision to sponsor this kind of music are deceased. But we are able to piece together and speculate about the details of the Carters' association with XERA and Consolidated Royal Chemical Corporation. Business details of the Carter Family were handled almost exclusively by A. P. Carter. He worked directly with Ralph Peer and Maybelle and Sara followed his direction. So perhaps Ralph Peer made the initial contact with Consolidated Royal. More likely, however, the arrangement was made between a representative of the Carter Family--perhaps Peer himself--and Harry O'Neill.

O'Neill was a Chicago advertising man who represented Consolidated Royal. For perhaps fifteen years O'Neill advertised the products of Consolidated Royal--Peruna, a tonic to ward off colds, and Kolor Bak, a hair tint. While the personal musical tastes of Harry O'Neill remain a mystery to us, we do know that he knew of the selling power of this kind of music. As early as 1934--and probably before that--he had hired hillbilly musicians to broadcast for Peruna and Kolor Bak. O'Neill, through his agency which represented Consolidated Royal, tried various formats to learn which sold the product. At an early date he focused exclusively upon hillbilly music in a well-worked-out format. The musicians were usually responsible for one or two half hour programs a day. In addition to the musicians, O'Neill hired announcers who gave the commercials, introduced the musicians, and maintained the informal atmosphere that appealed to the predominantly rural audience. Unlike many other sponsors who used these same stations, Consolidated Royal did not sell its product directly over the air. Rather, they ran offers giving a small Bible or some other gift to those who sent in a boxtop. In this way they built up a mailing list and at the same time stimulated drugstore sales. Each inquiry was worth fifty cents, O'Neill figured.

O'Neill's dealings were complex and the organization included many people. In addition to the musicians and announcers, O'Neill dealt directly with Don and Dode Baxter, his agents in Texas, who were responsible for making transcription discs of the programs. At first this was started as a convenience to performers and

announcers who dreaded the early morning shows which had to be broadcast live. Harry Steele, the announcer for the Carter Family, recalls making transcription discs in the Baxters' apartment in Eagle Pass. Eventually the transcriptions became more than a convenience to early morning performers--they became a means of having the musicians give the appearance of broadcasting live over stations scattered around the country and even into Canada. Often the transcriptions contained everything except the commercials, which were either done at the time of broadcast or were sent around to the stations on yet another transcription disc.

The Carter Family's announcer, Harry Steele, had an extensive background in both radio and newspaper work before joining O'Neill in 1937 as the Carter Family's announcer.

Financial details for the Carter Family during their Texas years are hard to come by, but we can make some guesses. Harry Steele recalls that he was earning \$65 a week when he went to Texas. But after a response of 25,000 boxtops in one week his salary was raised. The Pickard Family, who came to Del Rio the season before the Carters, worked for O'Neill over a number of stations for nearly a decade beginning in 1934. Although their memory is also hazy, Buss and Charley Pickard--the youngsters of the group and then in their twenties--remember earning about \$65 each per week. Whatever the salary of the Carters was, it was as little as the firm hiring them was able to pay. The Carter Family, making their simple music in the same way they had done first at schoolhouses and churches in rural America and then in recording studios, were now broadcasting over the most powerful commercial radio station in the world and helping to bring about a commercial success for which they were never adequately compensated in terms of today's values.

The Carter Family had once again become part of a pattern that was responding to the change from an America marked by an agrarian, rural and regional orientation. Although the businesses with which they came into contact were using the techniques of industrial, urban society, the Carters were unprepared for this difference in orientation and continued to respond in terms of their own rural southern values. They, like hundreds of other rural Southerners, became tools which were easily exploited by city businessmen wise to the ways of industry. Until the rural southerners learned the rules of the new game, they were destined for continued exploitation.

THE SOURCES OF OLD TIME HILLBILLY MUSIC. 1: CHILD BALLADS

By Norm Cohen and Guthrie Meade

It is too late in the game to hope to surprise any of the readers of *JEMFQ* with the revelation that among early hillbilly recordings can be found examples of three- and four-hundred-year-old British folk ballads. In the first decades of the history of recorded country music, the material preserved in wax covered a variety of musical styles and eras: ancient British ballads, folksongs, and fiddle tunes born in a society that was still primarily rural; ballads and songs from urban Britain after the first waves of the industrial revolution had changed the face of the island; ballads and songs reflecting the lives and hardships of the early American settlers and pioneers; humorous ditties from the days of the blackface minstrel stage; sentimental songs from the gilded age of the late nineteenth century; fancy instrumental numbers reflecting the ragtime and jazz craze of the early twentieth century; and of course the hillbilly songs written by the artists themselves at the time of the recordings. As there is no comprehensive discography listing all the hillbilly recordings ever made, so there are no analytic bibliographies cataloguing these various genres of hillbilly recordings. In this occasional series of articles in *JEMFQ* we propose to offer contributions leading to the satisfaction of the above needs.

There are several compelling reasons for beginning such an examination with the Child ballads--that is, the corpus of English and Scottish traditional folk ballads compiled and catalogued at the end of the 19th century by the American scholar, Francis James Child.¹ First, although this canon consists of a variety of styles of ballad, probably stemming from a variety of origins, nevertheless it is a well-defined, closed collection. Second, because it is the oldest layer of Anglo-American folksong tradition it is generally of greatest interest to survival-oriented folksong scholars. Third, a recent article on some hillbilly recordings of Child ballads suggests that there are some erroneous conceptions of the corpus of Child ballads that has been preserved on hillbilly records.²

In compiling, or even merely reading a listing of Child ballads on hillbilly records one is naturally drawn to the question, why were these particular ballads waxed? And then to the related question--why only these? In truth, the frequency of appearance of the Child ballads on hillbilly records is quite small. Of approximately 20,000 different recordings released between 1922 and 1941 less than 60 are Child ballads--or a mere 1/4%. Even the most eclectic folksong collections

indicate a ten times larger frequency of appearance of the Child ballads. The answer, of course, is that the hillbilly corpus is not a folk music collection. Not all hillbilly music is folk music; in general, it is a folk derived style, but the non-traditional component has, except possibly for the first year or two of hillbilly recordings, been predominant. When a quantitative assessment of the pre-1900 traditional component of the hillbilly music repertoire is finally made, it will doubtless be found that the contribution from the older domestic style--the unaccompanied ballads and hymns--is slight, whereas the instrumental tradition--of the dance, the frolic, the play-party--is significantly greater. In a special category are the late 19th century sentimental ballads; special because these were the popular songs during the youth of those who became hillbilly musicians, and therefore not necessarily in the category of orally transmitted music.

In answer to the question why these particular sixteen different ballads were recorded, one can only answer that the sampling is far too small to draw any broad conclusions. Most of the items are expected: Numbers 10, 12, 73, 79, 84, 95, 200, 243, 278 and 286 (see listing below for titles) are among the fifteen most often collected (and published) Child ballads in North America. Number 274 is probably among the most widely known, but it is less often published, perhaps because versions are often somewhat indelicate. Numbers 68, 85, 155 and 289 are not at the top of the popularity lists, but they are by no means rare. The only unexpected item is Number 7--and that one can be explained away by noting that it was performed by a singer who was hardly in the mainstream of the professional hillbilly idiom. Prof. I. G. Greer was a singer more in the older domestic style, and a collector as well. If there are any surprises, then, they must lie in the question why certain Child ballads were not recorded on hillbilly discs. One would have expected, on the basis of their general widespread occurrence, "Lady Isabel and the Elf Knight" (#4), "Lord Bateman" (#53), "Fair Margaret and Sweet William" (#74), "Lord Lovel" (#75), and "Little Musgrave and Lady Barnard" (#81). But again, perhaps chance was the determining factor. For example, Bradley Kincaid did record #53, but it was never issued.

It might be noted that one would search in vain for a stylistic basis for the inclusion of certain Child ballads and not others in the hillbilly repertoire. Among more recent LP record-

ings by hillbilly musicians one can find examples of other of the older ballads that have been rendered in the old-time or bluegrass stringband style (#s 4, 49, 53, 54, 74, 76, and 78) and all sound perfectly at home surrounded by guitar, banjo, or fiddle.

In view of the statement above that not all hillbilly music is folk music, it is natural to inquire which of the versions of the Child ballads cited here are from oral tradition? A few items cannot be categorized with certainty for lack of any first-hand knowledge about the performers, but it is likely that all the versions are traditional save for those by Vernon Dalhart, Carson Robison, and Frank Luther. Although these three artists were major contributors to recorded hillbilly music, and though all were immensely popular and influential, they were essentially city performers--conscious adapters and imitators, relying more on current recordings or published material than on their own oral tradition. (This is true notwithstanding the fact that both Dalhart and Robison came from rural origins.) Therefore the versions of #s 84 and 274 by these artists are probably derived from print. (It might be noted that Robison copyrighted the version of "Barbara Allen" that Dalhart recorded--which means he probably touched up some text that he considered public domain material.)

These three artists, Dalhart, Robison, and Luther, occasionally present problems in the delineation of hillbilly recordings. When their performances were released in the established hillbilly series of records that most of the record companies had instituted by the late 1920s, then it seems clearly appropriate to include them in a listing such as these. But when they performed similar material that was marketed in the standard popular series there is a problem of consistency. A notable example of the latter instance in this listing is Frank Luther's recording of Barbara Allen on Decca 2138. This disc was one of a set entitled "American Folk Music," and not at all intended for the regional rural markets.

The cut-off date chosen here is 1948--a discographic milestone of major proportions because of the introduction of the LP and 45 rpm single. However, this is a convenient terminal date not only because of these technological innovations *per se*, but because after this date it becomes increasingly difficult to single out which records are intended for southern rural distribution and which for national. The picture has been further complicated by the greening of bluegrass, with its pronounced tendency to mix the repertoires of the folk revival and the strict country field and introduce each to the other.

Although it ought not to affect any claims of "learned from oral tradition," some instances of performers learning from one another can be pointed out. Lester "Pete" Bivins probably learned his version of #95 from the recording by

Charlie Poole with the same title; Poole was immensely popular during his day and his records were of ten influential. Harrell's and Justice's versions of #85 share unusual features not found in other texts, as Judith McCulloh has noted; so it seems likely that Justice was influenced by Harrell's recording.³ McCulloh has also pointed out that Carlisle learned his version of #200 from T. Texas Tyler, although Tyler did not record the song until several years after Carlisle did.

The literature on the subject of Child ballads on hillbilly records is quite meager. Judith McCulloh has analyzed musically several examples in great detail; more recently Howard Wright Marshall has published a brief study of one particular ballad. Apart from these two studies, discussions of hillbilly recordings of Child ballads have been at most incidental excursions in general studies of specific ballads or ballad families.⁴

A checklist of hillbilly recordings of Child ballads was drawn up some fifteen years ago by Joe Drochetz, an itinerant student of country music whose bibliographic compilations have often been helpful to other workers in the field but have seldom been published themselves.⁵ The following listing is based on information that one of us (GM) has been compiling over a period of over two decades. Any additions or corrections will be greatly appreciated.

Footnotes

- 1 Francis James Child, *The English and Scottish Popular Ballads* (Boston: Houghton Mifflin & Co., 1892-1898); several reprints of this set have appeared, most accessible of which is a paperback 1965 reprint by Dover. Of the 305 different ballads in this compendium, only 132 have been reported in North America (as of about ten years ago), and of those, only 106 were collected with tunes.
- 2 Howard Wright Marshall, "'Black Jack David' on Wax: Child 200 and Recorded Hillbilly Music," *Keystone Folklore Quarterly*, 17:4 (Winter 1972), pp. 133-143.
- 3 Judith McCulloh, "Some Child Ballads on Hillbilly Records," in Bruce Jackson, ed., *Folklore & Society* (Hatboro: Folklore Associates, 1966), pp. 107-130.
- 4 See, for example, Eleanor Long's monograph, *"The Maid" and "The Hangman": Myth and Tradition in a Popular Ballad* (Berkeley and Los Angeles: University of California Press, 1971).
- 5 For further comments on Drochetz' list, see D. K. Wilgus, "Introduction" (To a Special Issue of *Western Folklore*), *Western Folklore*, 30:3 (July 1971) p. 175.

Child Number	Artist <i>Title</i>	Master Number Recording Date	Release Numbers
7	I.G. Greer <i>Sweet William and Fair Ellen Pts 1/2</i>	GEX 2437/38 26 Oct 1929	Paramount 3236
10	Bradley Kincaid <i>The Two Sisters</i>	GE 13522 9 Mar 1928	Supertone 9212, Silvertone 8221
10	Bradley Kincaid <i>Two Sisters</i>	GE 14040 12 July 1928	Unissued
12	Bass Family <i>Jimmy Randall</i>	62501 ca Aug 1937	Decca 5425
68	Dick Justice <i>Henry Lee</i>	C 3521 20 May 1929	Brunswick 367 Folkways FA 2951
	Jimmie Tarlton <i>Lowe Bonnie</i>	151002 3 Dec 1930	Columbia 15763-D
53 (?)	Bradley Kincaid <i>The Turkish Lady</i> (identification uncertain)	GE 13520 9 Mar 1928	Unissued
73	Bradley Kincaid <i>Fair Ellen</i>	GE 14039 12 July 1928	Unissued
73	Bradley Kincaid <i>Fair Ellen</i>	GE 13523 9 Mar 1928	Supertone 9212, Silvertone 8221
79	Buell Kazee <i>Lady Gay</i>	E 26034 16 Jan 1928	Brunswick 213, Brunswick BL-59001, Coral (Japan) MH 174
79	I.G. Greer <i>The Three Babes</i>	GEX 2439 26 Oct 1929	Unissued
84	Al Craver (Vernon Dalhart pseudonym) <i>Barbara Allen</i>	143385 3 Feb 1927	Columbia 15126-D
	Tobe Little (Vernon Dalhart pseudonym) <i>Barbara Allen</i>	80451 21 Feb 1927	OKeh 45090
	Vernon Dalhart <i>Barbara Allen</i>	E22018/E 4672 12 Mar 1927	Brunswick 117 Vocalion 5140 Supertone 2002
	Vernon Dalhart <i>Barbara Allen</i>	GEX 549 2 Apr 1927	Gennett 6136, Herwin 75544, Silvertone 5016, Silvertone 8131, Challenge 268, Cham- pion 15246, Supertone 9228, Black Patti 8028
	Vernon Dalhart <i>Barbara Allen</i>	107679 July 1927	Pathe 32281, Perfect 12360
	Bradley Kincaid <i>Barbara Allen</i>	GE 13472 ca 27 Feb 1928	Supertone 9211, Silver- tone 5186, Silvertone 8217
	Vernon Dalhart <i>Barbara Allen</i>	2992 Mar 1928	Cameo 8222, Romeo 602, Lincoln 2827
	Frank Luther <i>Barbara Allen</i>	18654A ca Aug 1928	Edison 52377 Edison (cylinder 5596)

Child Number	Artist <i>Title</i>	Master Number Recording Date	Release Numbers
84	Jeff Calhoun (Vernon Dalhart pseudonym) <i>Barbara Allen</i>	3220 ca 1929	Grey Gull 23, Radiex 4239, Supreme 4239
	Newton Gaines <i>Barbara Allen</i>	56371 12 Oct 1929	Victor V-40253 Aurora 237 (Canada) Mont. Ward 8063
	Bradley Kincaid <i>Barbara Allen</i>	C 5305 ca Feb 1930	Melotone 12349 Conqueror 7982 Vocalion 02685 Decca (Ireland) W4148
	Doc Hopkins <i>Barbara Allen</i>	L1220 ca Dec 1931	Broadway 8307
	Vagabonds <i>Barbara Allen</i>	77260 7 Dec 1933	Bluebird B-5300, Mont. Ward 4442, Elektradisk 2171, Sunrise S-3381
	Frank Luther and Zora Layman <i>Barbara Allen</i>	? ?	Decca 2138 (Album A25)
85	Bob Atcher <i>Barbary Allen Pts 1/2</i>	CCO-4977/78 29 Dec 1947	Columbia 20481 (Album H-6)
	Kelly Harrell <i>The Dying Hobo</i>	35669 9 Jun 1926	Victor 20527
	Henry Whitter <i>George Collins</i>	2779 ca Aug 1926	Broadway 8024
	Henry Whitter <i>George Collins</i>	80-092 7 Sept 1926	Unissued (OKeh)
	Henry Whitter <i>George Collins</i>	74-397 ca Nov 1926	OKeh 45081
	Roy Harvey and the North Carolina Ramblers <i>George Collins</i>	AL-290 16 Feb 1928	Brunswick 250, County 502, Biograph BLP 6005
	Dillard Smith <i>George Collins</i>	GE-15086 3 May 1929	Unissued
	Dick Justice <i>One Cold December Day</i>	C 3522 21 May 1929	Brunswick 367
	Jess Johnson <i>George Collins</i>	GE-18150 4 Nov 1931	Unissued
	Jack Hicks and Charlie Dykes <i>George Collins</i>	GE-15872 8 Nov 1929	Unissued
	Emry Arthur and Della Hatfield <i>George Collins</i>	? ca Nov 1929	Paramount 3222
	Riley Puckett <i>George Collins</i>	82698 29 Mar 1934	Bluebird B-5818, Mont. Ward 4551

Child Number	Artist <i>Title</i>	Master Number Recording Date	Release Numbers
85	Dixon Brothers <i>Story of George Collins</i>	BS-026960 25 Sept 1938	Mont. Ward 7580
95	Charlie Poole and the North Carolina Ramblers <i>The Highwayman</i>	142659 20 Sept 1926	Columbia 15160-D
	Fruit Jar Guzzlers (Panhandle Boys) <i>Cool Penitentiary</i>	20452 ca Mar 1928	Paramount 3113, Broadway 8139 (as by Panhandle Boys)
	Charlie Poole and the North Carolina Ramblers <i>Hangman, Hangman, Slack the Rope</i>	146772 23 July 1928	Columbia 15385-D
	Asa Martin and James Roberts <i>Hang Down Your Head and Cry</i>	13013 2 Feb 1933	Oriole 8256, Romeo 5256, Banner 32831, Perfect 12932, Melotone M12761, Conqueror 8207
	Lester (The Highwayman) (Lester "Pete" Bivins) <i>The Highway Man</i>	64412 ca Aug 1938	Decca 5559
(Note: The last four of the above five versions listed under #95 are mixtures of "Hangman" with the American blues ballad generally known as "Coon Can" [I 4 in Laws' syllabus, <i>Native American Balladry</i>]).			
155	Nelstone's Hawaiians <i>Fatal Flower Garden</i>	56639 30 Nov 1929	Victor V-40193 Folkways FA 2951
200	Cliff Carlisle <i>Black Jack David</i>	66015 26 July 1939	Decca 5732 Old Timey LP 102
	Prof. and Mrs. I.G. Greer <i>Black Jack Davy Pts 1/2</i>	GEX 2435/6 26 Oct 1929	Paramount 3195
	Carter Family <i>Black Jack David</i>	C-3361 4 Oct 1940	OKeh 06313, Conqueror 9574, Harmony HL 7422
	T. Texas Tyler <i>Black Jack David</i>	V-252-ME ca 1945	Four Star 1052
243	Carolina Tar Heels <i>Can't You Remember When Your Heart was Mine</i>	BVE-47162 11 Oct 1928	Victor 40219
	Clarence Ashley <i>The House Carpenter</i>	194982 ca Apr 1929	Columbia 15654-D Folkways FA 2951
	I.G. Greer <i>The House Carpenter</i>	GEX 2445/6 26 Oct 1929	Unissued
	Bradley Kincaid <i>The House Carpenter</i>	77667 14 Sept 1933	Bluebird B-5255, Elektradisk 2135, Sunrise S-3338
274	Gid Tanner and Fate Norris <i>Three Nights' Experience</i>	142065 20 April 1926	Unissued (Columbia)
	Earl Johnson <i>Three Nights Experience</i>	80-466 21 Feb 1927	OKeh 45092
	Clarence Ashley <i>Four Nights Experience</i>	GE 13422 2 Feb 1928	Gennett 6406, Challenge 405 (as by Tom Hutchinson)

Child Number	Artist <i>Title</i>	Master Number Recording Date	Release Numbers
	John Evans <i>Three Nights Experience</i>	AL-143 21 Feb 1927	Brunswick 237, Aurura 22020 (as by Mike Long)
	Emmett Bankston and Red Henderson <i>Six Nights Drunk</i>	402006/7 30 July 1928	OKeh 45292
	Carson Robison Trio <i>John the Drunkard</i>	4053 (8995) ca Aug 1929	Perfect 12583, Con- queror 7466 and 7728, Cameo 9291, Romeo 1093, Lincoln 3318, Regal 8921, Pathe 32504, Domino 4476
	Asa Martin <i>Johnny The Drunkard</i>	GS 16097 14 Jan 1930	Gennett 7207, Champion 15922 (as by Jesse Coat), Supertone 9642 (as by Emmett Davenport)
	Gid Tanner and Riley Puckett <i>Three Nights Drunk</i>	BVE-82687 29 Mar 1934	Bluebird B-5748
	Jolly Boys of Lafayette <i>Old Man Cripp</i>	61916 ca Feb 1937	Decca 5431
	Mustard and Gravy (Frank Rice and Ernest Stokes pseudonyms) <i>Five Nights Experience</i>	BS-027789 28 Sept 1938	Bluebird B-7905
	Homer and Jethro <i>Three Nights Experience</i>	2416 ca 1946	King 682
278	Bill and Belle Reed <i>Old Lady and the Devil</i>	147211 ca Nov 1928	Columbia 15336-D, Folkways FA2951
	Bill Cox and Cliff Hobbs <i>The Battle Axe and the Devil</i>	WC 2540 2 Apr 1939	Vocalion 04811, Con- queror 9220
286	Carter Family <i>Sinking In the Lonesome Sea</i>	17478 5 May 1935	Columbia 20333, Columbia 37756, Conqueror 8644, Vocalion 03160, OKeh 03160, ARC 7-12-63, Harmony HL 7422
	Welby Toomey <i>The Golden Willow Tree</i>	12353 30 Sept 1925	Unissued
	Welby Toomey <i>The Golden Willow Tree</i>	12413 13 Nov 1925	Gennett 3195, Challenge 232 (as by Clarence Adams)
289	Ernest V. Stoneman <i>The Sailor's Song</i>	9284 27 Aug 1925	OKeh 45015
	Ernest V. Stoneman and the Blue Ridge Corn Shuckers <i>The Raging Sea, How It Roars</i>	BVE-41939 22 Feb 1928	Victor 21648
	Carter Family <i>The Waves on the Sea</i>	BS-067997 14 Oct 1941	Bluebird 33-0512

COMMERCIAL MUSIC GRAPHICS: NUMBER TWENTY-FIVE

The single most neglected area in hillbilly music research is the field of sacred recordings. One need not throw any rocks in making this assertion. The *JEMF Quarterly* itself has carried but two pieces dealing with Anglo-American folk hymnody: Graphics #8 "Christian Love Songs" (Spring 1969) and Harlan Daniel's "78 rpm Recordings of Sacred Harp Songs" (Spring 1970). My article "Hear These Beautiful Sacred Selections" is also available as a JEMF reprint (#26). An excellent recent discographical piece is "Hunting for the American White Spiritual" by Daniel Patterson in the *ARSC Journal* (Winter 1970/71). Despite the lack of previous published analysis, we can anticipate some attention to this field in the decade ahead, possibly by bluegrass gospel enthusiasts or by race record buffs seeking white parallels to black religious experience.

In this Graphics presentation I have selected three items on sacred recordings which lie outside the formal boundary of hillbilly music. Partly, it is my intent to show how wide is the total field under consideration. Partly, I hope that other students will be moved to submit articles on specific events or personalities in the hillbilly sacred tradition. The three visual pieces reproduced here require no great explication. Each, however, helps raise needed questions.

The Gennett pages (reproduced in exact size) are taken from the *1924 Catalog of / Lateral / Gennett Records / Complete Catalog No. 4 / January 1, 1924*. This label originated in 1918 as a property of the Starr Piano Company at Richmond, Indiana, and from the beginning it included a wide variety of musical forms. Gennett popular music in the early 1920s was placed in a 3000-4000-5000 block. Cited here from other pages of the 1924 catalog are four diverse discs from the popular series:

Ladd's Black Aces, "Lonesome Mamma Blues/Hopeless Blues"--Gennett 4886.

William B. Houchens (fiddler), "Arkansaw Traveler/Turkey in the Straw"--Gennett 4974.

Ferrera and Franchini, "Honolulu Rag/Hawaiian Blues"--Gennett 5176.

Flanagan Brothers, "Gaelic Barn Dance/Holly and Ivy"--Gennett 5205.

These items demonstrate something of the range of Gennett's popular block and are not intended as a representative sample of the series. Rodeheaver's songs announced for 1924 were all released in the popular category. His wide repertoire is perceived just by glancing at the

titles on page 103. It is easy to judge the contents and themes of his selections because so many are standard hymns. Without an LP reissue of some of his Gennett recordings it is not possible to judge his style or to know whether or not he shifted style to suit his range of songs. The Gennett publicist who wrote of his "characteristic style" gave no descriptive clues.

An obvious need for contemporary discographers and for editors of reissue LPs is to establish artistic categories more precise than the tag "popular." Homer Rodeheaver began his career in a southern logging camp. Because it was in Tennessee, I am curious about the performing style heard by Rodeheaver at that time. Did he ever hear a banjo picker like Uncle Dave Macon or a guitarist like Sam McGee? Did Rodeheaver ever sound like a Tennessee folk-singer? If so, did he purge himself of such style at Ohio Wesleyan University? Obviously, these questions cannot be answered by a reproduced catalog page. Perhaps a visual feature can stimulate attention to Rodeheaver and his peers, who were but a few steps removed from old-time recording artists of the 1920s.

My second reproduction is a Perfect Records flyer or throw-away intended for free distribution by dealers during 1933. It is slightly reduced here from its original size (11 $\frac{1}{2}$ x 7"). Josh White was born in 1915 at Greenville, South Carolina. While young he had served as a lead boy for blind bluesmen and curbstone evangelists. In 1928 he made his debut by accompanying Blind Joe Taggart at a Paramount session in Chicago. During 1932 White began to work for the American Record Corporation, using his own name for Christian material and the pseudonym "Pinewood Tom" for secular songs. White ultimately achieved considerable success as a concert folksong entertainer; an overview of his career is found in Robert Shelton's *The Josh White Songbook* (Chicago: Quadrangle, 1963).

The photograph of young Josh in a preacher's coat is rare; it has been only rarely reproduced previously. Only one comment need be offered here to "explain" a detail in the flyer. The NRA Blue Eagle reminds us of President Roosevelt's New Deal efforts to lift the nation out of the Great Depression. That Perfect Records sold for 25 cents each in 1933 while Gennett singles had sold for 75 cents each the decade before speaks a volume.

My concluding item is a Musicraft album double-sided insert 6" x 8" in size. This insert seems too modest to be labeled "brochure

SACRED GENNETT RECORDS

Gennett Records by Homer Rodeheaver and Virginia Asher

Homer Rodeheaver, Billy Sunday's famous choir leader, is the world's greatest as well as the most popular evangelistic singer. His followers number into the thousands. He and Mrs. Virginia Asher, who is associated with him in his musical work record exclusively for Gennett Records. They present their recordings in that characteristic style which has gained for them followers who number into the thousands.

Rodeheaver began his career in a Southern logging camp. He attended high school at Delaware, Ohio, after which he was admitted to the preparatory department of the Ohio Wesleyan University. Here he

became popular as a leader of college songs and yells, and also as a trombone player. It was his cleverness as leader of the College minstrels that first brought him into prominence, and when a call came to the college from a nearby town for a leader for the music of a revival, then being conducted by Evangelist Walton, he was sent to fill the place for the evening meetings, returning to school each day for his regular work.

After chorus work at different places he cast his lot with Rev. W. A. Sunday, arising from semi-obscure to a position second to no other living song evangelist.

Don't overlook a single one of the Rodeheaver, Asher, or any of the other sacred Gennett Records which follow.

Mrs. Virginia Asher

102



	Size	No.	Price
A Banjo Song and Golden Crown—Homer Rodeheaver	10	4862	.75
A Story Of Love and When The World Forgets—Homer Rodeheaver	10	4917	.75
Adeste Fideles (O Come All Ye Faithful) and O Sanctissima—Chimes and Sterling Brass Quintette	10	4779	.75
All The Way To Calvary and Christ Died—Homer Rodeheaver	10	4861	.75
Brighten The Corner Where You Are—Homer Rodeheaver and Chorus	10	4896	.75
Brighten The Corner and If Your Heart Keeps Right—Homer Rodeheaver and Chorus	10	4514	.75
Calling Thee and When I Look In His Face—Earl F. Wilde	10	4860	.75
Carry Your Cross With A Smile and Happiness—Homer Rodeheaver	10	4899	.75
Christ Died and All The Way To Calvary—Homer Rodeheaver	10	4861	.75
Church In The Wildwood, The and The Singer and The Song—Rodeheaver and Critterion Quartette	10	4916	.75
Church In The Wildwood, The and In The Sweet Bye And Bye—Critterion Quartette	10	4790	.75
"Daddy" and "That Little Chap O' Mine" and "The Mother's Love" (To My Mother)—Homer Rodeheaver	10	4893	.75
Easter Hymn (His Resurrection) and Holy, Holy, Holy! Lord God Almighty!—Westminster Choir	10	4832	.75
First Noel, The and Silent Night, Holy Night—Critterion Quartette	10	4969	.75
God Will Take Care Of You and We'll Say "Good-Night" Here—Homer Rodeheaver	10	4918	.75
Golden Crown and A Banjo Song—Homer Rodeheaver	10	4862	.75
Great Day—Homer Rodeheaver and The Wiseman Sextette and I Know The Lord Has Laid His Hands On Me—Homer Rodeheaver	10	5259	.75
Hand That Was Wounded For Me, The (Townier) and Some Of These Days—Asher and Rodeheaver	10	5079	.75
Happiness and Carry Your Cross With A Smile—Homer Rodeheaver	10	4899	.75
He Loves Even Me and Brighten The Corner—Earl F. Wilde	10	4514	.75
Heavenly Stranger and Tell Me The Story Of Jesus—Homer Rodeheaver	10	4986	.75
Holy, Holy, Holy! Lord God Almighty! and Easter Hymn (His Resurrection)—Westminster Choir	10	4832	.75
Home (Parkhurst) Rodeheaver and Cross and My Mother's Prayer—Homer Rodeheaver	10	4915	.75
How Tedious And Tasteless and Throw Out The Life Line—Homer Rodeheaver	10	5215	.75
If Your Heart Keeps Right—Homer Rodeheaver and Brighten The Corner Where You Are—Homer Rodeheaver and Chorus	10	4896	.75
I Know The Lord Has Laid His Hands On Me—Homer Rodeheaver and The Wiseman Quartette and Great Day—Homer Rodeheaver and The Wiseman Sextette	10	5259	.75
In The Garden—Rodeheaver and Asher and My Wonderful Dream—Homer Rodeheaver	10	4898	.75
In The Sweet Bye And Bye and The Church In The Wildwood—Critterion Quartette	10	4790	.75
Into The Woods My Master Went and The Song Of Triumph—Homer Rodeheaver	10	5178	.75
Jesus, Savior, Pilot Me and Nearer My God To Thee—Critterion Quartette	10	4970	.75
Laying My Treasure Up There (Oatman-Gabriel) and The Undeclouded Day—Homer Rodeheaver	10	4987	.75
Lead Kindly Light and Rock Of Ages—Critterion Quartette	10	4811	.75
Lead Kindly Light—Westminster Quartette and The 23rd Psalm—William Jennings Bryan	10	5226	.75
Me An' Pap An' Mother and Two Old Pads—Homer Rodeheaver	10	4882	.75
"Mother's Love, The" (To My Mother) (To My Son) and "Daddy" and "That Little Chap O' Mine"—Homer Rodeheaver	10	4893	.75
Mother's Prayers Have Followed Me and Transformed—Homer Rodeheaver	10	4897	.75
My Mother's Prayer—Homer Rodeheaver and Home—Rodeheaver and Cross	10	4915	.75

103



The Sensation of the South



JOSHUA WHITE *The Singing Christian*

NOW SINGS CHRISTIAN SONGS FOR
THE COLORED PEOPLE

- 0264 { LAY SOME FLOWERS ON MY GRAVE
THERE'S A MAN GOING AROUND
TAKING NAMES
- 0263 { PURE RELIGION HALLILU
I DON'T INTEND TO DIE IN EGYPTLAND
- 0258 { JESUS GONNA MAKE UP MY DYING BED
MOTHERLESS CHILDREN

25c PERFECT RECORDS 25c

THE OLD HARP SINGERS

"They are eight delightful young artists and they do not play harps", a critic recently explained. They took their corporate name from the "country singing" groups in the remote parts of their own Upland South, who still sing from a century-old manual called "The Sacred Harp". It was Dr. George Pullen Jackson of Vanderbilt University whose books revealed these musical antiques. The Old Harp Singers of Nashville, founded by Dr. Jackson and directed by E. J. Gatwood, have re-created this music authentically. Musicraft is the first to record it.

No. 221-A is the religious ballad "Poor Wayfaring Stranger". The appealing tenor solo is sung by Ross Dowden over a delicate harmonic background by the Singers. No. 221-B brings a rousing spiritual song, "The Old Ship of Zion" from the camp meetings of 130 years ago, in an arrangement by Mr. Gatwood.

In the rest of their records the Singers give delightful glimpses into what they call "folk fun". No. 222-A brings "Frog Went A-Courting", sung by young folks in the British Isles and all over America for over 200 years, and "On Sourwood Mountain", called by oldsters a "fritter-minded song ballet". No. 222-B is divided between "The Barnyard Song" and the serio-comic ballad "On Springfield Mountain" in which Miss Glenn Carroll sings about the eighteenth century rattlesnake tragedy in authentic dialect and manner.

The two records give an engaging cross section of American folk song in many of its phases.

Printed in U. S. A.



THE OLD HARP SINGERS

of Nashville, Tennessee

RELIGIOUS and WORLDLY AMERICAN FOLK SONGS

Poor Wayfaring Stranger

The Old Ship of Zion

No. 221

Frog Went A-Courting

Sourwood Mountain

The Barnyard Song

On Springfield Mountain

No. 222

MUSICRAFT ALBUM 41

notes," and lacks substantive data. Nevertheless, it holds an association of extreme value to students of recorded folksong. The Old Harp Singers journeyed from Nashville to New York in 1939 to make these two discs. The group's orientation was more concert revival than backwoods traditional, yet it had been founded by George Pullen Jackson, America's greatest student of religious folksong. I have never met any of the eight artists who constituted The Old Harp Singers in 1939. Perhaps a JEMF friend can locate a member of the group and secure an interview on the Musicraft session in New York. Such a study would be important today because of this label's past role (1938-1942) in reaching a then new urban folksong audience.

Harlan Daniel has already demonstrated that most (if not virtually all) white shape note 78s in the 1920s and 1930s were recorded by "fasola folk" for direct sale back to the folk who nourished this music. In contrast, Musicraft Album 41 appeared in a setting of esoteric material for sale to "serious music lovers." For example, Musicraft's tiny 1940 catalog offered these gems: "Early Organ Music" performed by Carl Weinrich (Album 9), an original cast production of the labor musical by Marc Blitzstein, "The Cradle Will Rock" (18), "Vocal Music of the Renaissance" by the Madrigalists (20), "Harpsichord Recital" by Ralph Kirkpatrick (25), "Negro Sinful Songs" by Leadbelly (31).

It was not unusual in the days of early folksong albums to accept Leadbelly's blues and Sacred Harp white spirituals at the same esthetic level as then-obscure renaissance or baroque music. The Musicraft firm had deliberately sought out harpsichordist Ralph Kirkpatrick (performing at Colonial Williamsburg) because his kind of music was unavailable on major labels. I feel certain (but have no evidence) that the Musicraft executive who reached out to Kirkpatrick also found Leadbelly and Dr. Jackson's Old Harp Singers to be equally pleasurable.

I have not tried to force an artificial unity upon the three visual items selected for Graphics #25. Nor have I tried to stretch the peripheral relationship of these pieces to hillbilly music. The study of sacred folksong demands fresh listening and new questions. Rodeheaver's evangelical successors continue in popularity. Soul and black gospel discs continue to present the kind of music issued by Perfect in 1933. Folksong "revivalists" continue to be drawn to religious material. It is unlikely that future students of Anglo-American folk hymnody will make sense of hillbilly or bluegrass gospel music unless they also know something of popular, Afro-American, and "revival" genres.

-- Archie Green
Labor Studies Center
Washington D.C.

(Continued from page 41)

things and I have always found him factually accurate. Information he gave me in April 1973 was exactly the same as that given in August 1970--even to the following tale about Lake Howard. It seems Howard arrived for the journey to New York with his clothes in a 5¢ shopping bag, and Long gave him a \$1.98 suitcase from the store; the prices were the same when told in 1970 and 1973. He related many other interesting anecdotes about the journey, including Roland Cauley and Lake Howard being in a Chinese Restaurant in N.Y., but I couldn't do justice to the tale without Long to imitate the accent. I may be able to do some justice to one: When they were travelling up through Virginia with the Cauleys, they passed a (then) new motel advertising--"Cabins, only \$1.00." "Look, pa," said the young Cauley, "Only \$1.00." "Yep, son," said the old man, "but you'd have to carry 'em back home."

Bruce Bastin
Ifield, Sussex, England

(Editor's note: We appreciate Bruce Bastin's letter with details supplementing the account given in his excellent book. A few additional discographic footnotes can be added to his letter. The first trip of which he writes was in August 1934. Between 7 and

10 August the Cauley Family and Lake Howard recorded 24 items between them, of which 11 were released. The following year, on 29 April-1 May, Lake Howard and Bill Wakefield (presumably the cousin Long referred to) recorded 11 sides, 8 of which were released on various ARC labels.)

JEMF RECEIVES DONATION FROM BANJO-FIDDLE CONTEST

We are pleased to acknowledge a gift of \$500 from the 1973 Topanga Canyon Banjo-Fiddle Contest. The donation was tendered the JEMF by Mary Ellen Clark, who has directed the contest for many years and has been a good friend of the JEMF since its beginning. This year the contest was held on the Santa Monica City College campus on 24 June and attracted a sizeable crowd.

BUY RECORDS AND HELP THE JEMF

See page 86 for details on three new albums.

THE KEN MAYNARD STORY

By Ken Griffis

[Ken Maynard, the first singing cowboy of the movies, died on 23 March 1973 at the age of 77. An accomplished rider and roper, Maynard, along with Tom Mix, Buck Jones and Hoot Gibson was responsible for popularizing the western film in the 1920s. Maynard's career on wax was not so spectacular as it was on cellulose, but he did leave us the results of one recording session in 1930. In the following pages Ken Griffis reports on an interview he had with Maynard a few years ago, and William Henry Koon discusses Maynard's recordings.]

"I don't recognize this Mr. Maynard, just call me Ken". This was my introduction to Ken Maynard when I personally interviewed him in June 1968. My first introduction, of course, dated back to the mid-thirties when I, along with a few million other youngsters, would join our Cowboy heroes on the screen each Saturday morning.

Upon moving to California in 1946, I was delighted to find Ken Maynard living just a stone's throw away. Despite his retirement from active movie making, Ken felt the need to continue to play the part for the kiddies. His charming wife, Bertha, would set up a time for the many young visitors to meet Ken, insisting that he be in his cowboy regalia so as not to disillusion anyone. But it wasn't until 1968 that I was able to arrange a personal interview with Ken. It was rewarding to find him as genuine a person as I had hoped he would be.

When, out of respect, I first addressed him as Mr. Maynard, he replied, "I don't recognize this Mr. Maynard, just call me Ken". He went on to relate that up until he joined the movies, he was Kenneth. He stated the name Kenneth was unusual in his youth, and people often asked how to spell the name. It wasn't until he began his career in the movies, however, that he shortened it to Ken.

On 21 July 1895, in Mission, Hidalgo County, Texas, Ken was born to Will and Mae Stewart Maynard. Will, a farmer/rancher, had few leisure moments, but when time allowed, he would get down the old fiddle and play for neighbors and friends. He was a pretty fair fiddler and his interest in music rubbed off on Ken, who initially played the harmonica. Later Ken took to the fiddle, then the guitar, becoming fairly proficient on both.

Ken related his first serious exposure to music was at the large camp meetings and church socials. He stated his real interest in going there was to meet the girls, since these events, along with

the quilting parties were about the only opportunities to associate with the young ladies.

When he was young, the family moved to Columbus, Indiana. Being a very self-sufficient youngster, at the age of nine or ten, Ken took his pony and joined a wild west show as it left town. He soon found this life not as glamorous as it had first appeared, having to drive the stakes for tents, clean up the area and eat bad food. Ken was very happy when his father located him near Cincinnati, Ohio, and it took no persuasion to get him to return to Columbus.

A few years later, when he was about sixteen, Ken decided to strike out on his own, returning to Texas and finding work on the many ranches that were in such profusion at that period in the history of Texas. One of the first jobs he found was working on the huge King Ranch. Most of his time there was spent oiling the windmills.

The years spend working the ranches provided him with the experience that made him a good rider and roper. He related that most of the so-called cowboys of that day weren't particularly good ropers or riders either, for that matter. During round-up time there was a lot of work, but after that it was hard to come by.

From the Texas spreads, Ken again got the urge to join the Wild West Circus shows that were traveling all over America, gathering huge crowds who were held in awe by the atmosphere of the show. In 1914, he joined the Kit Carson unit, leaving it to become a part of the Pawnee Bill show.

It wasn't too long before he was headlining the Ringling Brothers' Circus, having become well known for his fancy trick riding and roping which he learned mainly while with the Kit Carson and Pawnee Bill shows. He credits Oro Peso, from Mexico, as being the first trick roper of note. Ken traveled with him, learning many of his tricks. Ken sat a horse well and developed the art of playing to the audience. Ken recalls one of the most successful spots for the show was a large vacant area at Washington & Hill Streets in Los Angeles.

Ken was still with the Ringling Brothers and Barnum & Bailey show, when, in December 1922, he was offered a movie contract. He recalls that several of the movie people came to see the show in Los Angeles and thought he would be a natural in the Westerns that were becoming increasingly popular. Ken wasn't exactly thrilled at the opportunity, particularly with the initial offer of \$100.00 a week. Compared to the money he had been making (Ken stated that in 1922 his income was \$42,000), the movie offer was of little inter-

est. Of course, if he could achieve stardom, the money would be more impressive. With the agreement drawn up by Lynn Reynolds of Fox Studios that would allow Ken to do five rodeos a year, he signed.

His movie career almost ended before it got started. Making his first screen test, Ken was shocked to find they wanted him to put on lip rouge and eye makeup. He called up his old friend from the circus days, Buck Jones, to be reassured that Buck in fact allowed such unmanly things to be done to him. Buck informed him that it was OK.

A few months went by before Ken came to the realization that Fox didn't have any specific movie plans for him. He recalled that each Monday morning he was required to call in to the studio to ask about their plans for the coming week. After a period of time, he was offered this advice, "Don't call us, we'll call you". To keep in practice during this time, Ken spent a good many hours on one of the back lots, perfecting his riding and roping techniques.

Apparently in an effort to show some interest, Brian Foy offered Ken a part in a movie co-starring Jean Arthur--a weak, two reel effort entitled "Somebody Lied". An apt title, in view of their treatment of Ken. He felt the movie was a waste of time.

He was then signed to a five year contract, with the usual escape clauses, only to be informed that the studio was going to release him. Feeling considerably dejected, it was a bit difficult for him to bolster Jean Arthur's ego when he found her crying after being informed that she too was being released. Ken told her to hang in there, that at least he felt she had the necessary talent to make good. Ken really didn't care about the money, or lack of it, as by this time he had been bitten by the movie bug and wanted to be a movie cowboy. He felt if his old friends Tom Mix and Hoot Gibson could act, so could he.

A few days later, Lynn Reynolds called Ken from New York offering him a part in a Marion Davies picture, "Janice Meredith". Arriving in New York, Ken found the cast and crew out on location. On several occasions, while waiting for their return, Ken ran into William Randolph Hearst who was acting as a special advisor to Miss Davies. Finally Hearst asked him what his part was in the movie. When Ken informed him that he was to portray Paul Revere, Hearst suggested, rather than stand around, that he do some research on Revere. Ken stated he read everything he could find and became something of a Revere expert.

One movie scene called for Ken and his horse to take a bad fall, which constituted considerable risk to both rider and horse. After completion of the dangerous scene, Ken said that Hearst rushed up and asked several times if the horse was hurt, but not once about him.

Returning to Hollywood, Ken obtained small roles in several pictures, including a supporting roll to Dustin Farnum. Finally in 1925, his first big break came when he was signed by Charles R. Rodgers, an independent producer to do a series of eight

pictures. Rodgers had an agreement with First National Studios, where, after a period of time, Ken was able to buy his contract, later selling it to Republic Pictures.

For the first time, he had sufficient influence to take a direct hand in the production. Ken insisted on bigger casts, more wagons, more horses, feeling the investment would pay off in bigger box office receipts. He was right as his pictures began to gross record amounts. Favorite movie locations were around Lone Pine, Newhall and Kernville, California.

Ken's first films were silent. He recalled the difficulty in the late twenties getting many of the producers and directors to accept sound in the Westerns. Sound problems were many, with the unusual sound of hoof beats, for instance, that had to be dubbed in and the rustle of tree leaves that sounded like tearing paper. Finally agreement was made to do half his pictures with sound. In short order, with the phenomenal success of talking pictures, which sadly ended the careers of many stars, all pictures were sound.

From Republic, he moved over to Tiffany Pictures. One problem with the agreement there was Ken's large salary. This was overcome when Ken agreed to accept their production schedule. The normal schedule was eight pictures a year. Tiffany offset Ken's salary requirement by hiring extra directors and insisting that he do ten a year.

To Ken Maynard must go credit for being the first movie singing cowboy. According to Ken's recollection, his first movie that contained any sufficient amount of music was one he produced, "Wagon Master". In it, he said he sang and played the guitar. He related that he wrote the theme music for his pictures, "Wheels of Destiny" and "Trail Drive". Additionally, he stated that he wrote several songs for his other pictures, in addition to a large part of the script. He felt it would look a bit much for his movies to star Ken Maynard, with music by Ken Maynard, and script by Ken Maynard, so he took little credit for these contributions.

Music played an important part in his movie, "Strawberry Roan". Ken said he had heard the song being sung everywhere and he was about to start a new movie and wanted to use this name as its title. He contacted Curley Fletcher and bought what he thought were the song and title for \$250.00.

The picture was completed but not released when the studio received word from the attorney of the songwriting team of Nat Vincent and Fred Howard, that they held the rights to the song "Strawberry Roan". Vincent and Howard, known as the "Happy Chappies", a fine radio performing duo, had written music and added the chorus to Fletcher's poem which brought about its popularity. Fletcher, a rugged rodeo performer, had written the long poem several years earlier and in 1930, Vincent and Howard added music and it became a very popular song in short order.

Nat Vincent, whose career dates back to early Tin Pan Alley days, told me in an interview that they held up the release of Maynard's picture until screen credit was added for Fletcher, Vincent and Howard. In addition to receiving \$2500.00 for rights to the use of "Strawberry Roan", Nat states he and Howard toured the Northwest with the picture for five months, doing stage performances after the picture, singing, in addition to "Strawberry Roan", several of their great songs: "I'm Forever Blowing Bubbles", "When the Bloom is on the Sage", "Mellow Mountain Moon", "Me and my Burro" and "My Pretty Quadroon" among others.

A number of Maynard's pictures began to feature more and more music. He hired a young, good-looking fellow, by the name of Gene Autry, to play a part in his picture, "Old Santa Fe". Ken later made one of the early serials, the stirring saga of "Mystery Mountain", in which Autry also appeared.

Around 1929, on the basis of his successful introduction of music to his Westerns, Maynard was invited by Columbia Records to record 8 sides in their Los Angeles studios. According to Ken, he was paid a flat \$1000.00 per record plus 5¢ royalty for each record sold. All records cut were old time songs that he had heard on the range. His "Home on the Range", by the way, is a different version than most of us are familiar with. Ken, who had an acceptable tenor voice, accompanied himself on the guitar for these recordings.

During our discussion of his recording career, Ken unexpectedly asked that I accompany him to a small storage shed from which he produced an old record album. In the album were test pressings of the original recordings, 78 rpm discs, recorded on one side only. He said, "I want you to have these". I very gladly accepted them on behalf of the JEMF, where they now reside.

Ken appeared in his last starring role, "White Stallion", in 1945. His active movie career had covered twenty years. During that time, he made millions and freely spent as much. He was always a "soft touch" for anyone needing a hand.

Near the end of our talk, Ken pushed back the big white hat that had been his trade mark for many years to recount some of the amusing events of his career. With an occasional nip from a bottle, "to clear my throat", Ken laughed when I asked about his first meeting with his wife, Bertha Rowland Maynard. He recalled that he met her while he was starring with the Cole Brothers Circus, in which he had an interest. Bertha, a high wire performer, caught his eye one day, but he felt it would be improper for him to make a direct approach to her. (It would appear that Maynard was very cognizant to maintaining a good personal reputation throughout his career.) Ken decided he would ask Emmett Kelly, the famed clown, what he knew of Bertha. Ken said to Kelly, "Emmett, I'm gonna ask you a private question and if you don't want to risk not being able to work for a few days, you'd better not tell anyone I asked". Kelly assured Ken that Bertha was un-

attached and two years later, in 1939, they were married.

Another trade mark of Maynard was his famous horse, Tarzan. The original Tarzan, whose name was suggested by his friend, Edgar Rice Burroughs, was a pale palomino. Ken laughingly recalled buying Tarzan on credit, "from a Mexican fellow". Apparently, at the time, money wasn't too available and Maynard related how he would be tipped off that Tarzan's owner was on the set looking for money or the horse. Ken would take out for the bushes, give Tarzan feed and return to say that he wasn't absolutely certain where the horse was at that precise moment.

Ken felt very close to his horse, whom he credited with having unusual intelligence. Most horse owners aren't that complimentary about their animals. Tarzan was easy to train, could untie knots, lie down at a hand command, cover himself up with a blanket and do many more tricks.

The horse also had a devious mind. One scene called for Tarzan to take Ken's Stetson from his head and dunk it in a watering trough. They rehearsed the scene several times, with Tarzan taking the hat and walking over the trough, stopping short of dunking it. For the actual dunking they were to substitute a cheap hat for Ken's expensive one. When the scene was actually filmed, Tarzan walked over and dunked Ken's good hat, promptly ran down the street, hid behind a building, and peered around the corner at a fuming Maynard as much as to say, "Now who's smart and who's dumb?" Another time, Ken said, they were working later than usual one evening and found that Tarzan had untied all the horses and led them off the set.

Ken remarked that he greatly enjoyed his movie career. Perhaps as much as anyone, he wanted his movies to be quality. Profits weren't that important, particularly if it meant having to short change the picture. To emphasize this, Ken related that he had been on one picture where he was working unusually hard. Apparently the strain became too much, so he said, "The heck with it, I'm leaving. I won't work for these slave drivers". He was halfway home before he suddenly remembered he himself was producing the picture.

I had the pleasure of talking with Ken on several occasions and found him to be an extremely congenial, down to earth, unassuming individual. What more can be said of a man who says, "Don't call me Mr. Maynard, just call me Ken".

-- North Hollywood

THE SONGS OF KEN MAYNARD

By William Henry Koon

By the time I started watching Western movies at the Rialto theatre in Columbus, Georgia, Ken Maynard had been replaced by Gene Autry, Roy Rodgers, Rocky Lane, and Bill Elliott. Occasionally, a Ken Maynard picture would come in on the second half, either by himself or as part of the "Trail Blazers" (along with Hoot Gibson and Bob Steele) or when his serial was re-issued. His clothes seemed funny compared to the dude look of Roy Rodgers or the "authentic" blue-jeaned get-up of Rocky Lane, and the make-up clearly showed on Maynard's almost-too-pretty face. However, I sought after the Maynard pictures and enjoyed them and adorned my room with a small picture of him that I had purchased for a penny at a carnival. It was years later that I first came to know of Maynard as a singer when I heard that overwhelming collection, *The Anthology of American Folk Music* (Folkways FA 2951-53) by Harry Smith. The penultimate song on Volume Three is Maynard's recording of "The Lone Star Trail." Recently Maynard's name came up twice in the cinema world: one of Harold Robbin's carpetbaggers in the movie of that title was supposedly patterned after him; and in 1972 he was seen in a cameo role in the film "Bigfoot."

Once, in talking over future projects with Norm Cohen, I mentioned Maynard, and he told me of the unusual circumstances by which the JEMF had come into possession of Maynard's test pressings of the recordings he had made for Columbia. I welcomed the opportunity to hear these eight rare recordings, only two of which were ever released. His studio work was not long after Harry Mac Clintock's and Jules Verne Allen's recordings. One of Maynard's songs, "The Lone Star Trail," has become something of a standard. The other songs are equally good, delivered in Maynard's high pitched, reedy, voice with simple guitar accompaniment, evidently by Maynard himself. In addition, he also played the fiddle, as evidenced by the still from "The Strawberry Roan," 1933, in which he probably sang the title song. (Another of his movies was "The Fiddling Buckaroo," 1933). Maynard played the fiddle old time style, on his breastbone with the tilt of the fiddle at a 90 degree angle. In all probability, he was the first of the singing movie cowboys, and certainly differed from the later stars in that he was an actor first and then same. Other, later actors such as Gene Autry and Leonard Slye (AKA Roy Rodgers) began their professional careers as singers on later turned to acting.

Fannie Moore

This song, which has been widely reported, is believed to have come from an imported British broadside ballad, though no printed source has been found. Most of the collected versions have very similar wording, which has pretensions to poetic diction (such as repeated use of the epithets, "haughty" and "fair"). John Lomax printed a version in his popular and influential collection, *Cowboy Songs* (1910), and it has appeared in many other collections since. I find the story dreadful and the tune not much better. Maynard leaves out one standard verse describing Randall's attempt to seduce Fannie. In other respects, his version is similar to Lomax's. All in all, it is a strange cowboy song in that there has been no attempt at adaptation to the New World and, in particular, to the West; instead such alien Old World figures as the shepherd remain.

*Yonder stands a cottage deserted and alone,
Its paths are neglected with grass overgrown.
Go in and you will see some dark stains on the
floor,
Alas, it's the blood of fair Fannie Moore.*

*To Fannie so blooming two lovers they came,
One offered young Fannie his wealth and his name.
But neither his money, nor pride could secure,
A place in the heart of fair Fannie Moore.*

*The first was young Randall so bold and so proud,
Who to the fair Fannie his heart he has vowed.
But his wealth and his house both failed to allure,
The heart from the bosom of fair Fannie Moore.*

*The next was young Henry of lowest degree,
He won her fond love and enraptured was he.
And then at the alter, he quickly did secure,
The hand with the heart of fair Fannie Moore.*

*As she was alone in her cottage one day,
When business had called her fond husband away.
Young Randall, a-haughty, came in at the door,
And clasped in his arms the fair Fannie Moore.*

*"Oh spare me, oh spare me" the young Fannie cried,
While tears swiftly flowed from her beautiful eyes.
"Oh no," cried young Randall, "go home to your
rest,"
And he buried his knife in her snowy white breast.*

*So Fannie so blooming in her bright beauty died,
Young Randall, a-haughty, was taken and tried.
At length he was hung on a tree at the door,
For shedding the blood of fair Fannie Moore.*

*Young Henry, the shepherd, distracted and white,
Did wander away from his own native isle.
'Till at length claimed by death he was brought
to the shore,
And laid by the side of fair Fannie Moore.*

The Cowboy's Lament

Like a few other cowboy songs, this one stems from Irish-English sources. "The Unfortunate Rake" is certainly one of the most wide-spread of adopted songs and has spawned a variety of variants, such as "The Streets of Laredo", "The Young Girl", and "The Sailor Cut Down in His Prime." The sex of the unfortunate changes from male to female; and the song transcends black-white lines in that "St. James Infirmary" is also a relative of the "Rake's Progress." Sometimes the mention of venereal disease is brought into the song when the young cowboy pleads that his condition not be revealed to his mother. One interesting aspect of Maynard's version is his inclusion of the reference to "Nation," the Indian Nation that became Oklahoma. This reference also occurs in the text published by Lomax in 1910. However, Maynard's change of Laredo to Austin is very unusual. The song is still popular: in recent years it has been recorded by Marty Robbins, Johnny Cash, and Buck Owen's Buckaroos, with Don Rich singing lead.

*I come out of Austin's fair city, Oh Austin's fair city,
Oh, Austin's fair city, it was early one day.
I spied a young cowboy, a handsome young cowboy,
All dressed in white linen and cold as the clay.*

*"I see by your outfit that you are a cowboy,"
These words he did say as I boldly stepped by.
"Come sit down beside me, and hear my sad story,
For I'm shot in the breast, and I know I must die.*

CHORUS: *"Beat the drums slowly, oh, play the
fife's lowly,
Oh, play the dead march as they carry
me along,
Carry me to the graveyard and pour that
sod over me,
For I'm only a poor cowboy and I know
I've done wrong.*

*"My friends and relations they live in
the Nation,
They know not where their boy has gone.
He first came to Texas and hired to a
ranchman,
Oh, I'm only a poor cowboy and I know
I've done wrong.*

*"Someone write a letter to my gray-headed mother,
And then to my sister, my sister, so dear.
But there's another far dearer than mother,
Who'd bitterly weep if she knew I were here.
(CHORUS, Twice)*

*"Oh, once in the saddle I used to go dashing,
Oh, once in the saddle I used to ride gay.
But I brushed with drinking and then card playing,
Got shot by a gambler and am dying today.*

*"Someone go bring me a glass of cold water,
A glass of cold water," the poor cowboy said.
But 'ere he could get it, his soul had departed,
His soul had departed, the cowboy was dead.
(CHORUS)*

The Lone Star Trail

The most important of all of Maynard's songs is doubtless "The Lone Star Trail." Both *Cowboy and Western Songs*, by Fife and Fife (1969), and *Songs of the American West*, by Lingenfelter, Dwyer, and Cohen (1968), use this recording as their source. It has also been reprinted in *Anthology of American Folk Music* (1973), companion book to the Folkways 3-volume LP set of the same name. Of all of Maynard's songs, this one stands out as being the least like the "standard" versions. Lomax (1910) printed the song with a subplot which Maynard, wisely, does not have in his version. In fact, this is one of the few Maynard songs clearly not traceable to the Lomax collection. Basically, it is an occupational song that does not pull punches in its description of the lonely life and depressed life of an ordinary cowboy who is cognizant of a fatal determinism that will make him ride the range until he dies.

*Oh, I am a lonely cowboy,
And I'm off on the Texas trail.
My trade is cinching saddles,
And pullin' bridle reins.*

*But I can twist a lasso,
With the greatest skill and ease.
Or rope and ride a bronco,
Most anywhere I please.*

*Oh, I love the rollin' prairie,
That's far from trail and strife.
I've a bunch of longhorns,
I'll journey all my life.*

*But if I had a stake boys,
True man I would be.
When the sweetest girl in this wide world,
Just fell in love with me. (REFRAIN, yodelled)*

*Oh, when we get on the trail boys,
A dusty good old drive.
It's fifty miles from water,
And the grass is parched and dry.*

*Oh, the boss is mad and rangy,
You all can plainly see.
I'll have to stay a cowboy,
And a cowboy here to be.*

*When it comes the rain, boys,
One of the gentle kind.
When the lakes are full of water,
And the grass is wavin' fine.*

*Then the boss will change his frown, boys,
And a pleasant smile you'll see.
I'll have to stay a cowboy,
And a cowboy here to be. (Yodel)*

*Oh, when we get unfitted,
We bed down for the night.
Some horse will shake his saddle,
And it'll give the herd a fright.*

*They bound to their feet, boys,
The'll madly dash away.
Then in one moment's time, boys,
You'll hear a cowboy say: (REFRAIN)*

*Oh, when we get 'em bedded,
We'll feel most inclined.
When a cloud will rise in the west, boys,
And the fire play on their horn.*

*Oh, the old boss rides around them,
Your pay you'll get in gold.
I'm to follow the longhorns,
Until I am too old. (REFRAIN)*

Betsy From Pike

The most maligned county of all in America is Pike County, Missouri. Mark Twain used it in *Huckleberry Finn* as a dialectal tool to show the ignorance of Hick and his father. The song "Joe Bowers" heaps scorn on Pikers as they were called. The Pike Countians must have been some of the first settlers in the West as "Betsy" was in print by 1858 in San Francisco. That version, reprinted by Fife and Fife, is close to the one Maynard sings. Like the "Old Chisholm Trail," "Betsy" is supposed to contain many unsingable verses, but I can find none in print. (A few slipped into Pat Foster's long-out-of-print *Riverside LP Songs of the Gold Rush* [RLP 12-654].) Historically, the song has importance because of the reference in the third verse to the "Mormon problem." Lingenfelter, Dwyer, and Cohen have many Mormon and anti-Mormon songs in their collection, but such references seem to have been forgotten or censored out of most commercial recordings. In the mid-nineteenth century Brigham Young and mass carnality were equated; the mixed metaphor of Brigham pawing the ground like a steer is very funny indeed. Perhaps the best quality of this song is its understatement and quiet humor as in the sixth, eighth, and ninth verses. Although it is becom-

ing adulterated by being taught, in bowdlerized versions, to millions of school children each year, the song still has a refreshing nostalgia and humor about it.

*No doubt you've all heard of sweet Betsy from
Pike,
She crossed the wide mountains with her true
lover Ike.
With one yoke of oxen, and old spotted dog,
Shanghai rooster, and a centigan hog. (?)*

*Was early one evening they camped on the Platte,
Out by the roadside in a nice shady flat.
Old Betsy, sore-footed, laid down to repose,
While Ike laid him down on his Pike county roll.*

*They went into Sale Lake to inquire the way,
Old Brigham declared that sweet Betsy should stay.
But Betsy got frightened and ran like a deer,
While Brigham stood pawing the ground like a steer.*

*They soon reached the desert where Betsy gave out,
She was down in the sand a-rolling about.
Old Ike he looked down with wonderful surprise,
Said, "Get up there, Betsy, you'll get sand in
your eyes."*

*Sweet Betsy got up with a great deal of pain,
And declared she'd go back to Pike county again.
Then Ike heaved a sigh, and they fondly embraced,
And she traveled along with his arm around her
waist.*

*The wagon tipped over with a terrible crash,
When out on the prairie rolled oodles of trash.
Baby clothes all done up with care,
Looked kind of suspicious, but still on the square.*

*The Shanghai ran off, and the cattle all died,
And the last piece of bacon that morning was fried.
Old Ike he got disgusted, and Betsy got mad,
And the dog hung his tail and looked wonderful sad.*

*'Twas early next morning from a very high hill,
They both gazed down on old Placerville.
Old Ike he looked sad as he cast his eyes down,
Said Betsy, my darling, we've come to Hang Town.*

*This Pike County couple attended a dance,
Oh, Ike wore a pair of those Pike county pants.
And Betsy came in with her ribbons and rings,
Ike said Betsy, "You're an angel but where are
your wings?"*

Prisoner for Life

This song is composed of elements found in many other songs as well such as "The Cuckoo," "Jack of Diamonds," "Little Birdie." Jules Verne Allen recorded a similar but shorter song almost two years earlier (Victor V-40068). Since Allen's and Maynard's texts are closely related, they both

probably came from the same printed source. Strangely, Maynard has a reference to "Lulu" which is sometimes found in "Sweet Lulu," a song with the same rough, thrown-together quality. The adaptation of many Irish elements and songs can be clearly seen in verse two with its reference to the old country and its "take warning" line. The title appears in the second edition of Lomax's *Cowboy Songs* (1916) but Maynard's and Allen's texts differ vastly from that version.

*Oh, oft times I've wondered how women loved men,
And oft times I've wondered how men could love them.
They'll lead you to ruin, they'll cause your down-
fall,
They'll cause you to labor by many a stone wall.*

*If I was on shipboard and Lula with me,
Bound down in cold irons I'd bang myself free.
Way over in Old Ireland my parents warned me,
To leave off while roaming with bad company.*

*Oh, I eat when I'm hungry, Oh, I drink when I'm
dry,
If a limb don't fall on me I'll live till I die.
Fare you well green fields, soft meadows of dew,
Rocks and mountains I depart from you.*

*_____ eyes, by a beauty be blessed,
Never more shall you soothe my sad bosom to rest.
Fare thee well little birdies that fly in the sky,
You fly all day long and sing your troubles by.*

*Oh, I'm doomed to this cell, I heave a deep sigh,
My heart sings within me, in anguish I die.
Fare thee well little fishies that glide in the sea,
Your life is all sunshine, all life and all glee.*

*Never more shall I watch your stealing away,
I'll depart from all friends inside of a grave.
What would I give such freedom to share,
To roam at my ease and breathe the fresh air?*

*I'd roam through the city, through village and dell,
Never would return to my cold prison cell.
What's life without liberty, I oft times have said,
I've a poor troubled mind that's always in dread.*

*No sun, moon, and stars can on me now shine,
No change in my danger from daylight till dawn.
Fare you well good friends I'm willing to roam,
Such a wild outcast never was known.*

*I'm the down fall of my family, my children, my wife,
God pity and pardon this prisoner for life.*

Roundup's Done

"When the Work's All Done This Fall" is the work of D. J. O'Malley and was published first in the *Stock Grower's Journal* in 1893. Carl T. Sprague recorded the song in 1925 and Doc Watson includes it in his concerts today. Between these two extremes

are over three dozen other recordings. Like "Don't Go Down In The Mines Today," the piece was written with a particular sentimental audience in mind; although the audience has gone, the song remains. It is a precursor to such paeans to motherhood as "Mother, The Queen of My Heart" and "The Soldier's Last Letter." American song frequently will make the crossover between themes of religious and of family ties; Ralph Stanley, for instance, will include "The Fields Have Turned Brown" in his gospel segment although there is no religious connotation in the song. Probably the epitome of this sentimentality was reached with Lefty Frizzel's recording of "The Mom and Dad Waltz" wherein he promises to "fight in wars, do all the chores, for my moma and daddy."

*Oh, I'm going back to Texas,
Once more to see them all.
I'm going to see dear old mother,
When the work gets done this fall.
Oh, when the roundup's over,
And the shipping it's all done.
I'm going right straight home, boys,
'Ere my money it's all gone.*

*But that very night this cowboy,
Went out to stand his guard.
Twas a-thunderin and a-lightenin,
God knows its stormin hard.
And the steers they got frightened,
And they ran in mass stampede.
And cowboy tried to herd them,
While riding at full-speed.*

*But his saddled horse did stumble,
And on him it did fall.
And he won't see dear old mother,
When the work gets done this fall.
They picked him up quite gently,
The cowboys thought him dead.
And they carried him to the wagon,
And there they made a bed.*

*He opened wide his blue eyes,
And looking all around.
Oh, he motioned to the cowboys,
To sit near him on the ground.
"I'm going to a new range,
I hear my Master call.
Then I won't see dear old mother,
When the work is done this fall."*

*"Jimmy take my six-shooter,
And John you take my bed.
And Henry can have my pony,
Long after I am dead."
"Oh try to think of me kindly,
When you look upon them all.
Cause I won't see dear old mother,
When the work is done this fall."*

*Oh Charley was dead at daybreak,
He died from a fall.
And he won't see dear old mother,
When the work is done this fall.*

"Jesse James" is one of the few cowboy and Western songs to make an eastward migration. During his life and after his death, Jesse became a folk hero as a modern Robin Hood. When the story was transferred to the medium of motion pictures, this image was helped considerably by portrayals by Tyrone Power and others that made Jesse a victim of unfortunate circumstances. Only recently has popular culture taken a more demanding look, as in the representation of Jesse as a sadistic, simple-minded fellow in "The Great Northfield Minnesota Raid", which conforms to the picture given in the ballad "Cole Younger" of Jesse killing the bank teller. This version, like most of Maynard's songs is rather standard; all of his verses occur in the text printed by Lomax in the second edition of *Cowboy Songs* (1916).

*Jesse James was a lad that had killed many a
man,
He robbed that Danville train;
But the dirty little coward that shot Mr.
Howard,
Has laid poor Jesse in his grave.*

*It was Robert Ford, that dirty little coward,
I wonder how he does feel?
For he ate of Jesse's bread, and he slept in
Jesse's bed,
Then laid poor Jesse in his grave.*

*Jesse had a wife to mourn for his life,
Three children, they were brave.
But the dirty little coward that shot Mr.
Howard,
Has laid poor Jesse in his grave.*

*Jesse was a man, a friend to the poor,
He'd never see a man suffer pain.
And with his brother Frank, he robbed the
Chicago bank,
And he stopped that Glendale train.*

*They went to the crossing not far from there,
And there they did the same.
With the agent on his knees, he delivered up
the keys,
To the outlaws Frank and Jesse James. (Chorus)*

*It was on Wednesday night, and the moon was
shining bright,
They robbed that Glendale train.
The people did say for many miles away,
It was robbed by Frank and Jesse James.*

*The people held their breath when they heard of
Jesse death,
And wondered how he ever came to die.
It was one of the gang called little Robert Ford,
And he shot poor Jesse on the sly. (Chorus)*

Although this song, the last of the eight that Maynard recorded, was originally written about homesteading and not about cowboying, it seems to have become universally accepted as the foremost Western song. The text was originally written by Dr. Brewster Higley in 1876 and set to music by Daniel E. Kelley. Their original version is stilted in style and is reminiscent of nineteenth century occasional poetry. However, by the time John Lomax had collected the song in 1910, the words had become slightly simplified. Like many cowboy songs, "Home on the Range" was widely printed. Maynard's text generally conforms with Lomax's; this could mean that Maynard used Lomax or, less likely, that they both drew from a familiar stock pile of songs. The latter possibility cannot, in general, be discounted. During the late 1800s and early 1900s many newspapers, especially in the west, frequently printed and reprinted favorite songs and poems. Lomax himself often drew on such sources for his own collection. In any case, in this song as well as the others where Maynard's version is similar to Lomax's, the texts are not identical, suggesting that if Maynard did use the Lomax book he must have committed the songs to memory long before he recorded them.

*Oh, gimme a home, where the buffalos roam,
Where the deer and the antelope play.
Where seldom is heard a discouraging word,
And the skies are not cloudy all day.*

CHORUS: *Home, home on the range,
Where the deer and the antelope play.
Where seldom is heard, a discouraging word,
And the skies are not cloudy all day.*

*The air is so pure, the zephyr is so free,
The breezes so balmy and light.
That I would not exchange my home on the range,
For all of the city so bright. (Chorus)*

*The red man was pressed from this part of the West,
He's likely no more to return.
To the banks of Red River where seldom if ever,
Their flickering campfires burn.*

*How often that night when the heavens are bright,
With the light from the glittering stars.
Have I stood there amazed, enhanced as I gazed,
That their glory exceeds that of ours. (Chorus)*

*Oh, I love these wild flowers and this dear land of
ours,
The curlew I love to hear scream.
And I love the white hawk and the antelope flocks,
That graze on the mountain top green.*

*Give me a land where the bright diamonds' sands,
Flow leisurely down to the stream.
Where the graceful white swan goes gliding along,
Like a maid in the heavenly dream. (Chorus)*

*Then I would not exchange my home on the range,
Where the deer and the antelope play.
Where seldom is heard a discouraging word,
And the skies are not cloudy all day. (Chorus)*

In conclusion, Maynard's recorded repertoire is not overly impressive on the surface. Certainly he was eclipsed by Jules Allen and Haywire Mac, but then Maynard had only one recording session, and he was not known primarily as a singer but as an actor. With our viewpoints reconstructed, we can see that Maynard did know of the old West and had some fairly good songs that reflected the time before barbed wire and his own Hollywood career.

KEN MAYNARD DISCOGRAPHY

Ca. 22 March 1930, Hollywood. Columbia Phono Co.
Ken Maynard, vocal and guitar.

149830	Fannie Moore	Unissued
149831-1	Cowboy's Lament-	Co 2310-D
149832-1	Lone Star Trail	Co 2310-D, Folkways FA-2953
149833	Betsy From Pike	Unissued
149834	Prisoner for Life	Unissued
149835	Roundup's Done	Unissued
149836	Jesse James	Unissued
149837	Home On the Range	Unissued

--California State University
Fullerton

○ ○ ○ ○



(From the motion picture, "The Strawberry Roan" (1933): Ken Maynard, Frank Yaconelli, and Charles King)

(Clipping at right
from Knoxville Jour-
nal, 9 February 1928)

See Ken in two great roles—a Riding Ace of the Circus and Cowboy King of the Outdoors.



KEN MAYNARD

The WAGON SHOW

Thursday
Friday
Saturday

STRAND

Hardest, pink lemonade, elephants and lions, prawns and popcorn, tigers, camels, clowns, hotdogs. The Greatest Show on Earth!

More riding tricks than ever before! He outdoes the circus star in the sawdust ring—and outwits the bad men of the West! All the thrills of the big top and all the adventure of the glorious West brought to you in one great romance by the King of Cowboy stars.

NEWS FROM THE FRIENDS OF THE JEMF

Gene Bear, Executive Vice-President of the *Friends of the JEMF*, has announced that Johnny Bond has accepted the post of honorary President of the *Friends* for 1973-74. Johnny, long-time supporter of the Foundation, is well known for his professional singing talent and great song-writing ability. In addition to his movie career and lengthy association with Gene Autry, Johnny is widely respected for such compositions as "Cimarron," "I Wonder Where You Are Tonight," "I'll Step Aside," "Tomorrow Never Comes," and "Your Old Love Letters," to name but a few.

Gene is also pleased to announce the new Sponsors of the *Friends* for 1973-74:

Townsend Miller
Douglas I. Scott
Larry Scott
Hal Spencer
Larry Zwisohn

Finally, everyone should be pleased to learn that Donna Stoneman, formerly with the Stoneman Family, has accepted the post of Secretary-Treasurer of the *Friends*. Donna is one of the best-liked people of the Country Music scene. Her interest in the JEMF dates back many years, with hardly a performance by the Stoneman Family ending without their request for support of the JEMF.

The reunion of Cliffie Stone's Hometown Jamboree took place Friday night, 18 May, at the Hollywood Palladium, with net proceeds of \$2500 donated to the JEMF.

The show was produced through the combined efforts of Bill Ward and Cliffie Stone. Bill is Vice President and General Manager of Radio KLAC in Los Angeles, as well as an Advisor of the JEMF. Cliffie, veteran of West Coast country music, has been a long-time supporter of the *Friends*. The newspaper clipping at the right covers the event well.

Los Angeles Herald-Examiner, Wednesday, May 23, 1973

NOSTALGIA AT JAMBOREE

By BILL POLLOCK
Herald Examiner Staff Writer

Nostalgia reigned supreme this past week end when Cliffie Stone gathered the alumni of his Hometown Jamboree radio and television show and presented them in concert at the Hollywood Palladium.

It was a lively evening of country-western music featuring the people who started with the Jamboree show and then went on to become important in their own right.

Gregarious Cliffie Stone hosted the event and, aside from a few pounds around the middle, he hasn't changed from the days when Jamboree became the "Grand Ol' Opry" of the West. He understands and has a rare feeling for the ingredients that make up this kind of music.

If the evening belonged to anyone, it belonged to Tennessee Ernie Ford. The man with the marvelous bass voice had himself a pea-pickin' good time. He sang all his hits, including "16 Tons," and "Shotgun Boogie," did corny jokes and acted out the part of a country bumpkin. He was perfect, the true pro.

Molly Bee, who started with the "Jamboree" when she was a child, scored solidly with a well balanced set of tunes ranging from the song she sang for her first audition, "He Taught Me How to Yodel," to Kris Kristofferson's poignant "Help Me Make It Through the Night." Duets with Ford in the final segments of the program were amazingly fine.

Unbilled, because no one could find him, before the concert, Geno O'Quinn showed up, guitar in hand, and launched into a brilliant set of country music. He is an artist of stature.

Another good moment came when Rev. Wesley Tuttle was joined by his wife, Marilyn, and his son, for a perfect testimony in country-gospel.

The best voice of the evening belonged to Sammy Masters who combined pop and country for an easy to listen to Presley sound.

Speedy West delighted the audience as a master of the steel guitar, and Billy Liebert directed the skilled band.

Rounding out the concert were Merle Travis, Johnny and Jonie Mosby, Dallas Frazier, the Black Sisters, George Bruns, and the dynamic piano of Merle Moore.



(Above: Center-spread from folio,
Ken Maynard's Songs of the Trails,
M. M. Cole, 1935)

(At right: Ken Maynard, date not
known.)



SPEEDY WEST

by Guy Logsdon

[The author, Guy Logsdon, is Director of Libraries for the University of Tulsa. He has been interested in this history of western swing music and has produced a series of shows for a local educational television station on the subject.]

When Speedy West sits down to play his steel guitar, his audience knows that they are going to hear a master musician play. His appearance expresses confidence, and it seems that the man and the instrument were made for one another. Audiences have never been disappointed, for not only is he a talented, disciplined musician, but his showmanship is as much a part of his musical style as is his skill and technique on the steel guitar. Speedy is considered one of the all-time great steel guitarists; he is what is referred to as a musician's musician.

Speedy was born Wesley Webb West on 25 January 1924 and was reared on a farm in the Springfield, Missouri area where they enjoyed the necessities of life with only a few occasional luxuries. His father played the straight guitar, "mostly religious music," and they owned a battery-powered radio over which they listened to Grand Ole Opry every Saturday night. Listening to this music gave Speedy a desire to play.

In 1935 a family named Cline with three boys moved to Springfield; each played an instrument. Speedy would go home with them and listen while they practiced. Their parents noticed his great interest and told his folks that they should get him a guitar. Speedy's father managed to put enough money together to buy a "Maybelle." He was allowed to enroll in the Irene Crepps Rainbow School of Music in Springfield, where for one dollar a week students were taught to read music by numbers. Unfortunately, Speedy's mother became ill and required surgery, so after seventeen guitar lessons he quit due to the financial strain on the family.

Two years later he saw a National guitar in Springfield music store window; this instrument with a body of steel and a resonator caught his eye and imagination; "I cried my heart out for it and became sick." His dad traded his guitar for it; Speedy became so determined to learn that his parents had to make him quit practicing. At that time Speedy used a knife handle for a bar. This was before electric instruments were readily available--but it wouldn't have mattered to Speedy if they had been as the family had, no electricity anyway.

Speedy married at the age of 16 and quit school after the 10th grade. He became a farmer in order to support his wife. In 1941 they moved to St. Louis where he purchased a six-string single-neck

electric guitar. Speedy continued to learn by trial and error. After a short stay in St. Louis where he worked for a defense plant that made small arms weapons, they returned to farming again where there was no electricity. But Speedy continued to work at learning the steel. Soon he was playing with a small radio group in Springfield. They went to a country school house pie supper where Slim Wilson, a radio artist from Springfield, introduced him as "Speedy"--the nickname stuck.

In 1944 Speedy contracted with the government to raise tomatoes. "We had 33,000 plants and no electricity. It was a back bending job. If you haven't raised tomatoes, you don't know what work is." In 1946 he was playing in the Springfield radio station for a Pepsi Cola program jam session when a sailor came in; "I could play six numbers by memory about that time." The sailor asked, "What do you do for a living?" Speedy replied, "I milk cows." The sailor said the magic words, "You could make \$25 a night playing like that in San Diego." "I sold my cows, paid the bank, and went to California."

He hit Los Angeles on 16 June 1946, where he started working his way into the music industry. He asked at service stations about music spots and would pay the admission fee to get in. For the first year he earned a living by working six days a week for a dry cleaning plant, then in the evening he sat in with various bands in taverns and honkytonks. His first steady music job was in Murphy's Bar. Speedy credits this experience for much of his musical education and ultimate success, for when a young inexperienced musician made a mistake in a honkytonk no one in the crowd cared or maybe even noticed.

Speedy does not read music. As an "ear player" with a desire to develop his talent to his full potential, Speedy would go home after the band closed down and would listen to musicians over the radio. When he heard a rhythm or chord progression that he did not know, he would turn off the radio and work on his steel guitar until he had the new sound mastered, even if it meant staying up all night. Hard work and discipline soon made him the most sought after steel guitarist on the West Coast.

He developed a unique style that is easily recognizable. In his early career Speedy copied the styles of the men who were well known. He was especially influenced by the great Joaquin Murphy, but it occurred to Speedy that in order to become known musically, he would have to have his own style. As he experimented, he worked with the volume control and started using a rapid roll of the control knob to create an "ou-waa

ou-waa" sound, similar to the sound of a trumpet section using mutes. This technique combined with a bouncing of the bar on the strings became the more noticeable aspects of his style. Also, Speedy was one of the first men to play and pioneer the pedal steel, and as a part of his style, he uses the pedals for creating slurs. In 1948 he purchased the second Bigsby guitar to be manufactured, which was the first pedal steel line on the market.

In 1948 Speedy worked in the Spade Cooley band for five months and then joined Hank Penny's band for a year. He was with Hank Thompson at the Riverside Rancho when he met Harold Hensley, who was then working for Cliffie Stone. Soon after, Speedy joined the Cliffie Stone organization. They were broadcasting a daily radio show, the Dinner Bell Roundup. This show became the Hometown Jamboree, which was not only a daily radio show but also became a Saturday night television show and dance in the El Monte, California, Legion Stadium. It continued for eleven years before terminating in 1960 after the recording industry and television had created drastic changes in musical tastes.

Members of the Jamboree along with Speedy included Tennessee Ernie Ford, Molly Bee, Billy Strange, Harold Hensley, Eddie Kirk, Gene O'Quinn, Merle Travis, and Jimmy Bryant, one of the great standard guitar stylists. Many well known artists of today got their start with this group. Speedy was the band leader during most of those years, and many country western performers credit Speedy with helping them get started. Molly Bee in an interview with *Country Music News* (Tulsa), February 1972, was quoted saying "Speedy was my great white leader for about ten years when I was doing the Home Town Jamboree," but Speedy credits the success of all the great Jamboree talent to the "magnetic personality of Cliffie Stone."

During the early 1950s Speedy also worked as the studio steel guitarist for Capitol Records. Within five years he cut over 6,000 records with 177 different singers on every major recording label. A list of his recordings reads like a "who's who" in popular, jazz, and country-western singers: Dinah Shore, Frank Sinatra, Bing Crosby, Gene Autry, Spike Jones, Dean Martin, Sarah Vaughn, Doris Day, and many others. He was featured with Merle Travis, Barney Kessel, Frankie Carle, and the Nelson Riddle, Billy May, and Paul Weston orchestras. He recorded with the Paul Weston orchestra for two years before Weston discovered that Speedy could not read music. When questioned about not playing exactly what was written, Speedy would reply that he knew Weston wanted him to play what he thought would sound best. And it always did. His natural musical talent made Speedy one of the most respected musicians in the nation.

Speedy has also played in two Charles Starrett movies: "Singing Spurs" (1950) and "Horsemen of the Sierras" (1949), which also featured T. Texas Tyler and Harold Hensley.

During the month of February 1952, a typical month for Speedy, he recorded with Spike Jones,

Frankie Laine, Skeets McDonald, Ella Mae Morris, Doye O'Dell, Merle Travis, Johnny Horton, Phil Harris, Bell Sisters, Terry Preston, Jimmy Boyd, Leon Payne, Tommy Duncan, Rex Allen, Hill Billy Barton, Fabor Robinson, Tex Ritter, Tennessee Ernie, and Billy Strange. Speedy had more to do with making the steel guitar acceptable in pop music than any other guitarist.

Speedy learned a trick tuning from Herb Remington and combined it with his style when he recorded "I'll Never Be Free" with Tennessee Ernie and Kay Starr. The popularity of this record was credited in part to the unusual steel guitar sound played by Speedy. This prompted Capitol Records to produce records featuring Speedy and Jimmy Bryant. This team recorded 65 single records and 5 albums for Capitol. Many of the numbers were written by Speedy, of which "Speedin' West" has been the most popular. It is often used by disc jockeys as their theme song. In all, Speedy has written over 70 songs.

Through 1954 the Tennessee Ernie Show was recorded for the Radio Ozark Enterprise; fifteen minute transcriptions were recorded in Hollywood for KWTQ, Springfield, Missouri and were sold by them to other stations. The group that backed up Tennessee Ernie consisted of Cliffie Stone, Speedy, Billy Liebert, Harold Hensley, Billy Strange, and Jimmy Bryant. They would broadcast the Hometown Jamboree on KXLA, Pasadena, then drive to Hollywood to record eight to eleven Tennessee Ernie transcriptions, and then would go to various recording studios as session men. The music used for the Tennessee Ernie Show comprised a repertory of over 1300 numbers to be played before they repeated a song; in all, they cut over 260 fifteen minute transcriptions for the show. Speedy, Billy Strange, and Harold Hensley sang as a trio, and often Ernie would join in to form a quartet that performed gospel, pop, western, and barber shop numbers. Speedy sang the tenor part.

During the 1950s he started making personal appearances and tours for the Fender Company, which at that time was the leading manufacturer of electric instruments and amplifiers. In 1960, when the Hometown Jamboree terminated, Speedy became the manager of the Fender distribution center in Tulsa, which serviced a thirty-eight state area. In 1966 Columbia Broadcasting Company bought the Fender Company and closed the Tulsa center in 1968. Instead of moving to another state, Speedy decided to remain in Tulsa.

In 1963 Speedy was invited to Sidney, Australia, where he not only gave many concerts but also recorded 19 television shows during the 44 days visit; in 1968 he made a 33 day tour of Japan. Each year in this country Speedy makes special appearances in many of the larger cities in order to promote and to teach the steel guitar, and in 1971 Mr. Leonard Stadler of the Stadler Music Company of Reidsville, North Carolina, started manufacturing a Speedy West steel guitar model, which Speedy helped design.

Speedy's oldest son, Donald, is a linguist in Iran; another son Gary makes his home in Tulsa, and his daughter, Tauni, lives in Tulsa. Speedy was divorced in 1964, and in 1966 he and Mary Morrissey were married. Speedy and Mary make their home near Broken Arrow and they operate Speedy West's Travel Land recreational trailer sales at 7755 East 11th, Tulsa. Mary works at the new Ford Motor Company glass plant as secretary for the General Manager.

Speedy advises anyone interested in music "to

take lessons and to learn as much as possible." He says, "When you are born, you have all of the talent you will ever have. You have to create a desire and you have to work to that *burning desire* to become a professional."

If you are out on East 11th in Tulsa near Speedy's Travel-Land Trailer sales lot, Speedy says to "stop by and say 'Howdy' and have a cup of coffee."

--University of Tulsa
Tulsa, Oklahoma

Month of Feb. 1952

Date	hours	Artist	Amount
X Feb-3	3½	Spike Jones	75 ^{Reborn} 55.00
X Feb-4	3½	Spike Jones	55.00
X Feb-4	3½	Frankie Laine	110.00
X Feb-6	3	Keets	41.25
X Feb-6	3	Ella Mae Morris	41.25
X Feb-6	4	Doye Odell	41.25
X Feb-7	3	Frankie Laine	82.50
X Feb-10	3	Frankie Laine	82.50
X Feb-12	3	Merle Travis	41.25
X Feb-13	3	Doye Odell	41.25
X Feb-13	3½	Johnny Horton	55.00
X Feb-17	3	Phill Harris Bell Sisters	41.25
X Feb-18	3½	Terry Preston	55.00
X Feb-18	3	Jimmy Boyd	82.50
X Feb-19	3½	Leon Payne	55.00
X Feb-19	3	Tommy Duncan	41.25
X Feb-20	3	Rex Allen	41.25
X Feb-20	3	Hill Billy	41.25
			<u>962.50</u>

(A page, for February 1952, from Speedy's hand-written log of all the recording sessions on which he worked, kept for financial reasons.)



Charles STARRETT Smiley BURNETTE in HORSEMEN OF THE SIERRAS with T. TEXAS TYLER, Speedy WEST
 written by Gary Simpson Directed by FRED F. SEAME Produced by COURTNEY CLARK A COLUMBIA PICTURE

49/410

(Above: From the Charles Starrett movie, "Horsemen of the Sierras," 1949. Pictured are Bud Smith, Smiley Burnette, T. Texas Tyler, Speedy West, and Harold Hensley. Below: Speedy West and Jimmy Bryant in a 1952 recording session.)



A PRELIMINARY SPEEDY WEST DISCOGRAPHY

We are grateful to Ken Nelson of Capitol records for much of the information used in compiling the following Speedy West discography. The listing omits those numerous recordings on which Speedy was only a side-man--an unusual practice in discographies of pre-war artists, but one that seems almost inevitable when dealing with modern musicians who have done as much studio work as Speedy. Release numbers preceded by T- (mono) or ST- (stereo) refer to LP releases; other numbers refer to 45 rpm singles. LP titles and release dates are given at the end of the chronological listing. All the information given here pertains to Capitol recordings.

8 February 1951. Session #2052.

Speedy West, steel guitar; backed up by Jimmy Bryant, electric guitar; Billy Liebert, piano; Cliffie Stone, bass; Billy Strange, rhythm guitar; Roy Harte, drums.

7016	Railroadin'	1464, ST-1341
7120	Stainless Steel	1464, ST-1341

(Note: One of these master nos. may be wrong.)

18 June 1951. Session #2195.

As above.

7664	Hub Cap Roll	1805
7666	Truck Driver's Ride	1805, ST-1341

28 January 1952. Session #2508.

Speedy West, steel guitar; accompaniment unknown.

9657	Cracker Jack	1991
9659	Roadside Rag	1991

6 May 1952. Session #2621.

Speedy West, steel guitar; Jimmy Bryant, electric guitar; accomp. unknown.

10049	Georgia Steel Guitar	2160, T-520
10069	Midnight Ramble	2160, T-520

25 November 1952. Session #2830.

As above.

10851	Lover	Unissued?
10852	Speedy Blues (released as Skiddle-dee-boo)	2519
10853	Serenade to a Frog	T-520
10854	Bryant's Bounce	T-520

27 May 1953. Session #3054.

Speedy West, steel guitar; accompaniment as on 8 February 1951.

11560	Opus I	Unissued?
11561	Whistle Stop	Unissued?
11562	Speedin' West	2519, ST-1341
11563	Hometown Polka	2762

4 September 1953. Session #3125.

As above.

11765	This Ain't the Blues	2675, ST-1341
11766	Jammin' with Jimmy	2762
11767	Two of a Kind	Unissued?
11768	Sunset	2675, ST-1341

28 December 1953. Session #3175.

Speedy West, steel guitar, and Jimmy Bryant, electric guitar; other accompaniment unknown.

12190	Speedy's Song	T-520
12191	Old Joe Clark	T-520
12192	Southland	T-520
12193	Arkansas Traveler	T-520

6 January 1954. Session #3286.

As above.

12225	Blue Bonnet Rag	T-520
12226	Hop, Skip & Jump	T-520
12227	Mule Kick	T-520
12228	Low Man on a Totem Pole	T-520

11 May 1954. Session #3424.

Speedy West, steel guitar; accompaniment as on 8 February 1951.

12634	Sleep Walker's Lullaby	3150
12635	Our Paradise	2892, ST-1341
12636	Cotton Pickin'	3150
12637	Bustin' Thru	2892

2 September 1954. Session #3524.

As above.

12999	Flippin' the Lid	3026, ST-1341
13000	Deep Water	Unissued?
13001	Stratosphere Boogie	Unissued?
13002	West of Samoa	3026, ST-1341

14 June 1955. Session #3725.

As above.

13640	Shuffleboard Rag	3348
13641	Steelin' Moonlight	3208, ST-1341
13642	Caffeine Patrol	3208, ST-1341
13643	Yankee Clover	3348

1 August 1956. Session #4486.

Speedy West, steel guitar; accompaniment unknown.

15740	Water Baby Blues	3537
15741	Shawnee Trot	3669
15742	On the Alamo	3669
15750	Sand Canyon Swing	3537

30 September 1957. Session #6287.

Speedy West, steel guitar; accompanied by Sam Koki and the Seven Sea Serenaders; vocalist, Sylvia Zara.

17600	Song Of the Islands	T-956
17601	Hawaiian War Chant	T-956
17608	My Tane	T-956
17609	On the Seach at Waikiki	T-956

4 October 1957. Session #6327.
As above.

17655	Drifting and Dreaming	T-956
17656	My Little Grass Shack	T-956
17657	Sweet Hawaiian Chimes	T-956
17658	Blue Hawaii	T-956

7 October 1957. Session #6331.
As above.

17692	Moon of Manakoora	T-956
17693	Yaka Hula Hickey Doola	T-956
17694	Luna	T-956
17695	Kalua	T-956

3 April 1962. Session #10566.

Speedy West, steel guitar; backed up by Billy Strange, electric guitar; Billy Liebert, piano; Roy Lanham, rhythm guitar; Red Wootten, bass; Earl Palmer, drums.

37462	Reflections From the Moon	ST-1835
37463	Lazy Summer Evening	ST-1835
37464	Space Man in Orbit	ST-1835
37465	Double or Nothing	ST-1835

4 April 1962. Session #10568.
As above.

37432	Afternoon Of a Swan	ST-1835
37433	Rippling Waters	ST-1835
37436	Wild and Woolley West	ST-1835
37437	Totem Pole Dance	ST-1835

5 April 1962. Session #10574.
As above.

37478	Speedy's Special	ST-1835
37479	Sunset at Waikiki	ST-1835
37480	Tulsa Twist	ST-1835
37481	Slow and Easy	ST-1835

Album Titles and Release Dates

T-520:	Two Guitars Country Style	ca. 1954
T-956:	West of Hawaii	3 March 1958
T-1341:	Steel Guitar	1 March 1960
ST-1835:	Guitar Spectacular	1 Jan 1963

(Note: 1 title on T-1341, "Steel Strike," has not been located. Evidently, the title was changed after the session data were logged.)



A PRELIMINARY VERNON DALHART DISCOGRAPHY. PART XI: PARAMOUNT RECORDINGS

Our lengthy, serialized Vernon Dalhart discography moves into uncharted seas with this installment. Most of Dalhart's recordings that appeared on the Broadway and Paramount labels were taken from masters cut for other companies--in particular, Plaza (see Part IX in *JEMFQ* #s 28-29). The items listed here are believed to have been recorded by the Paramount company itself (or, more precisely, by the Wisconsin Chair Company, owner of the Paramount subsidiary). However, precise recording data--dates, locations, accompaniment, etc.--are not available. The numbers in the first column are either master numbers or control numbers (or both)--it is not always certain which is which. The third column lists labels and release numbers. Labels are abbreviated as follows: GG = Grey Gull, Bwy = Broadway, Hmg = Harmograph, Pmt = Paramount, Pur = Puritan, Tri = Triangle.

6??-188	My Old Ramshackle Shack	Pmt 20253, Pur 11253, Bwy 11262, Tri 11262
684-192	Midnight Rose	Pmt 20253, Pur 11253, Bwy 11286, Tri 11286, GG 2116
688-	I'm Goin' South	GG 2133
1402-1	Carolina Mammy	Pmt 20236, Pur 11236, GG 2109
-2	" "	Hmg 814
-3	" "	Tri 11274, Bwy 11274
1650-1	Cover Me Up With the Sunshine of Virginia	Pmt 20303, Pur 11303, GG 2137, Hmg 903
-2	" " " " " " " "	Bwy 11345, Pur 11345, Tri 11345
2484	The Prisoner's Song (Dance Orch with vocal by Dalhart)	Pmt 20440, Pur 11440
?	Girl of Mine	Pmt 33018, Pur 9018
?	My Baby's Arms	Pmt 33025, Pur 9025
?	Mother's Grave	Pmt 33176, Pur 9076
?	Dream Of a Miner's Child	Pmt 33176, Pur 9076
2578-331	The Governor's Pardon	Pmt 33177, Pur 9077
2579-332	Guy Massey's Farewell	Pmt 33177, Pur 9077

BOOK REVIEWS

STUDIES IN JAZZ DISCOGRAPHY I, ed. by Walter C. Allen (New Brunswick, New Jersey: Institute of Jazz Studies, University Extension Division, Rutgers University; 1971), 112 pp; paperback \$3.25.

Upon a casual, first glance at *Jazz Discography I*, the feeling comes over one to put it down and take up where one left off in the latest issue of *Penthouse*. That feeling soon vanishes, however, as one enters into the spirit of things and read on.

The book is made up of various papers given at the Institute of Jazz Studies', Rutgers University, New Jersey, conferences of 1968 and 1969. Those papers, ranging from "The Problem of Dating Recorded Performances" (by Carl Kendoziora) to "Jazz, Education, and the Community" (by Christopher White), were presented by some of the most aptly qualified people in this country. The subjects are investigated from a scholarly level, and justifiably so, but a record collector, musical student or discographer stands to learn a great deal from the facts each paper presents.

In "What Is Discography: Its Goals and Methods?" D. Russell Connor (most recently co-author of *BG On The Record*, the definitive Benny Goodman bio-discography) outlines the problems of tracing down air-checks (i.e. broadcasts) of performers and broaches some of the solutions possible (and necessary) in that pursuit for approaching the "complete" discography.

To meet the "Problems of Dating Recorded Performances", a paper given by Carl Kendoziora (writer and co-author of the *Perfect Dance and Race Catalog*) spells out the industry personnel to contact for discographical information (and their probable replies), how to use newspaper accounts of musical happenings and the use of known, dated recordings to date unknown performances.

Charles Nanry (Assistant Professor of Sociology, Rutgers University) presents the need for scholars, other than discographers and collectors, to blend their particular skills toward, in this case, of course, jazz music, the dissemination and advancement of the entire field. Talking with night club owners, for example, would produce a different viewpoint from that of a musician who worked for him. Political science experts would work at setting up some type of "jazz lobby" to further the entire industry, and indirectly, the hobby of collecting records.

At the 1969 seminar, Walter C. Allen's paper elaborates upon the usage of, in the case of jazz information, the country's Negro newspapers. Thorough reading of the obituary columns, the hotel-roster columns (wherein noted guests of particular hotels were listed), and the social notes (as in the example of Lil Hardin's announcement of marriage to trumpeter Louis Armstrong while both were members of the King Oliver Creole Jazz Band. This item included the fact that Oscar Young's 7 piece orchestra provided the music at the reception!) Allen, a jazz researcher and discographer-author of *King Joe (Oliver)* cites examples of how these newspaper files have helped in his research projects.

Other suggestions towards solving the many problems in discographical research are presented throughout this small, easy to read book, ranging from those cited to Frederick Ramsey's paper noting the need and value of building a central visual file (i.e. films and videotapes) of currently performing musicians.

In all, *Studies In Jazz Discography I* is a boon to any collector or student, if used only in the private research by the individual for his own satisfaction.

--Don Brown
Jazz Man Record Shop
Santa Monica, Ca.

TOP COUNTRY & WESTERN RECORDS 1949-1971, by Joel Whitburn (Menomonee Falls, Wis.: Record Research, 1972), 152 pp; paperback \$20.00.

Every few months the JEMF receives an inquiry from a correspondent wishing to know the top selling country hits of a given year. I have noted previously in *JEMFQ* (#12, p. 149; #20, p. 171) the

difficulty in making any assertions regarding the sales of the period prior to the 1940s. From the late 1940s to the present, although sales figures are still as unobtainable as ever, we at least can refer to the popularity charts of the trade publications, such as *Billboard*, for part of the information desired. In the past years I have seen several compilations of top-selling records based on various trade charts or other sources. Joel Whitburn has recently published a series of such booklets; parallel to *Top Country & Western Records 1949-1971* are similar compilations for pop records, rhythm & blues; and for top LPs. The main portion of the booklet consists of a listing arranged alphabetically by artist. For each artist are listed chronologically all releases (title, label and release number) that appeared on *Billboard*'s C&W charts from 17 June 1949 through 25 December 1971. Also given are the highest numerical position the record reached on the charts, the date the record first hit the chart, and the total number of weeks on the chart. A second section provides an alphabetical song title cross index; the last few pages include some tables of derived statistics: Artists with the most charted records; artists with the most #1 records; etc. Because during different years *Billboard*'s charts listed different numbers of records (10-15 for the period 1949-1958; 20-30 for 1958-1964; 50-75 since 1964) the depth of coverage for the different periods is quite different.

While compilations such as this are of great utility to many users, they inevitably prompt questions about their reliability, which ultimately depends on the validity of the trade charts themselves. Has anyone ever compared in detail *Billboard*'s charts with those of, say, *Record World*, or *Cashbox*? (I have compared only two pairs of *Billboard* and *Record World* charts, and found that the average discrepancy in chart position for the 75 items on each chart was between 6 and 7.) Or, more to the point, has anyone ever checked the charts against actual record sales figures? The latter question is, of course, rhetorical. An obvious shortcoming of the charts is that they provide such a coarse-grained smeared-out average that the finer, but important details slip through the mesh. Regional peculiarities are lost; in fact, if one's knowledge of country music were based entirely on *Billboard*'s charts one would know nothing at all about early bluegrass, as not a single bluegrass artist hit the charts prior to 1958.

The extraordinary price (considering that it is a paperback, and glued together, not stitched) suggests that the intended market for the book is radio stations and professional users, rather than the casual fans and collectors.

-- N.C.

THE DEVIL'S SON-IN-LAW: The Story of Peetie Wheatstraw and His Songs, by Paul Garon (London: Studio Vista/November Books, 1971), 111 pp. with bibliography and discography; paperback, 0.70.

THE PEETIE WHEATSTRAW STOMPS, By David Peel (Burlington, Ontario: Belltower Enterprises, 2358 Lakeshore Road East; 1972), 52 pp., free.

There has been a great lack on the part of blues researchers of treatment of artists that are considered "commercial"--i.e., those blues singers that may have had some small degree of record sales success. This has resulted in major gaps in knowledge, because as a result, such artists as Blind Lemon Jefferson, Doctor Clayton, Blind Blake, "Peetie Wheatstraw," and Blind Boy Fuller all have generally been poorly researched and/or ignored. This is likely the result of some odd attitudes: one being that a commercially successful blues artist was somehow lacking artistically; another being that the relatively high frequency of finding such artists' discs by record collectors has caused them to be regarded as less desirable. Two quite strange, white attitudes that have held true to this day. The end result of all this has been a lack of concrete information on important, popular blues artists that only now is being slightly rectified. One can add to recent articles on Elmore James and "Sonny Boy Williamson" the books by Chris Albertson (on Bessie Smith), Bruce Bastin (on Blind Boy Fuller and the Southeast), and these dealing with Peetie Wheatstraw.

There is a problem with these books, and that is the real lack of concrete, historical data on William Bunch (Wheatstraw) other than dates of birth and death, probable place of birth, and a few scattered reminiscences from some of his peers, both musical and otherwise. What Mr Garon attempts to do is to build up some form of portrait from the songs recorded--a somewhat hazardous undertaking. One must realize that commercial recordings give a greatly biased picture of black music, no matter what the time period dealt with. There is the commerciality to start with, which is seen in the influence of the A&R man, the censorship by studio and/or artist, and the limited type of material considered--all producing a tendency towards homogeneity of product. (Blues fans may remember the hue and cry that greeted the Blind Willie McTell last session LP, only to have the Library of Congress material underscore what that record demonstrated.) I would, frankly, hate to say that a god portrait of Bessie Smith, or Blind Boy Fuller, or Charlie Patton can be drawn from the recorded material because of that bias.

Taking, then, my attitude into account, these books attempt a difficult task and pull it off successfully to a great extent (the book by Mr Peel supplements Mr Garon's). By going over lyric transcripts and listening to the records, one can get a feel for the person, limited though it may be. Much time has been spent in transcribing the songs for the books, and they make fascinating reading--especially when they reflect the social structure in which the artist lived and its surroundings. Here I feel the authors are on more solid ground.

Peetie Wheatstraw was born in 1902 in Tennessee, and died in an accident in East St. Louis, Illinois, in 1941. His singing style was a most potent influence on those artists who followed him, and even influenced his peers. His "yodel" and other vocal traits led the way to the present melismatic devices in today's blues singing (which probably had its true origin in the black churches). Wheatstraw wrote over 160 songs, many of which were "covered" or stolen from by later blues artists; his guitar, and later superb piano stylings had little, if any, direct influence. He was outstanding, and Messrs Garon and Peel are to be congratulated for focusing on such an important artist; let's hope further research is stimulated by these books, and that readers are stimulated to locate some of Wheatstraw's recordings.

(Note: Studio Vista has gone out of business, the the stocks of their books have been bought up from them by *Blues Unlimited* (38a Sackville Road, Bexhill-on-Sea, Sussex, England). All twelve books in the Blues Paperbacks series in stocked by *BU.*)

-- Pete Lowry
New Paltz, New York

* * * * *

NEW JEMF LP NOW AVAILABLE

We are pleased to announce the availability of our second LP release: JEMF 102, *The Sons of the Pioneers*. The selections were taken from electrical transcriptions made in 1940 on NBC's Orthocoustic label, and represent a good cross-section of the pre-World War II sound of the group. The numbers are:

When Payday Rolls Around	One More Ride
Song of the Bandit	Hangin' Blues
I Wonder If She Waits for Me Tonight	The Texas Crapshooter
Ne Ha Nee	So Long To the Red River Valley
The Howlin' Pup	Coyote Serenade
Rocky Mountain Express	All Through the Night
Golden Wedding Waltz	Love Song of the Waterfall
South in My Soul	Pioneer Mother of Mine
When the Prairie Sun Climbs Out of the Hay	My Pretty Quadroon
Blow Wind Blow	I Grab My Saddle Horn and Blow

None of these cuts has previously been available on commercial disc; many of the songs were never recorded by the Pioneers (or anyone else, for that matter) for commercial release at all.

The price of the LP is \$5.25 per copy (\$4.25 to members of the Friends of the JEMF). California residents should add 6% sales tax.

HOW YOU CAN BUY RECORDS AND HELP THE JEMF

Our friend, Chris Comber, tells us that he and Mike Paris, who comprise The Southern Eagle String Band, have just issued an LP of old timey revival string band music on the Folk Variety (Germany) label--FV 12005. Chris says that if any *JEMFQ* readers order the LP direct from him (\$6.00 including postage) and mention the JEMF, he will donate \$1.00 to the JEMF for each LP bought. (Write to 43 Pickford Rd, Bexleyheath, Kent, England.)

We remind readers that Dave Wylie has made a similar offer for purchasers of the Doc Hopkins LP on his Birch label (#1945); he will donate the complete purchase price of \$4.00 for 25 LP orders that mention the JEMF. (Write to Box 92, Wilmette, Ill. 60091.) This album was produced by the JEMF in cooperation with Birch Records.

BIBLIOGRAPHIC NOTES

Old Time Music, #8 (Spring 1973) features "The Roane County Ramblers" by Tony Russell, a biographical sketch and discography (p. 8); "Rediscovering Eef Woodie," an interview with Si & Kathy Kahn (pp. 11-13); "Magnolia Blossoms: Mississippi Stringband Music of the 20s/30s," an introduction to what promises to be a continuing series of articles on Oldtime stringbands of Mississippi, by Tony Russell (p. 14); "The Freeny Story," a biography/history of Freeny's Barn Dance Band, by Tony Russell (pp. 15-19); "Recordings of the Authentic Cowboys," by Frank A. Mare, brief sketches with discographies of several early recorded cowboy musicians (pp. 20-22); and the usual regular columns and features.

The Journal of Country Music, III: 3-4 (Fall & Winter 1973), includes "Commercial Hillbilly Lyrics and the Folk Tradition," by Robert Cogswell (pp. 65-106), the objectives of which are "(1) to present a theoretical framework involving those issues in ballad and folksong scholarship which have bearing upon the considerations of hillbilly music; (2) to discuss the phenomenon of hillbilly music within its temporal and cultural setting, emphasizing factors which affected the loss of retention of traditional elements, and (3) to examine some hillbilly lyrics and illustrate the role of variation, an essential traditional mechanism." Discussed in some detail are several versions of "Black Jack David," the songs of Jimmie Rodgers, and the "White House Blues"/"McKinley"/"Cannonball Blues" complex of songs. Also included in the same journal is "The Sound Seen: Country Music on Television," by John Scott Colley (pp. 107-113); and "Bob Wills: Discography of the Columbia Years, 1935-1947," by Danny R. Hatcher (pp. 114-134).

Keystone Folklore Quarterly, XVII:4 (Winter 1972) includes "'Black Jack David' on Wax: Child 200 and recorded Hillbilly Music," by Howard Wright Marshall (pp. 133-143). This study examines recordings of "Black Jack David" by the Carter Family and Cliff Carlisle and compares them to some field recorded versions. Also included is "The Late Great Elmore James," by Barry Pearson (pp. 162-172).

Real West #119 (Sept 1973) includes the first of a promised series of articles by Marion Thede and Harold Preece on songs of the west: "The Story Behind the Song: The Ballad of Jesse James" (pp. 8-13, 68-69), an integrated account of the life of Jesse James and the content of the ballads about him.

Disc Collector #24 (May 1973) reprints from *Country Directory* #1 a Blue Sky Boys discography and updates it through 1966 (pp. 1-8); and does the same for a J. E. Mainer/Wade Mainer discography (pp. 8-24). Also included are a Tex Cochran discography, compiled by N. Don Miller (p. 24), and a Bluebird 33-xxx numerical listing, by Eric Waden and Bob Healy (p. 25).

Record Research #122 (June 1973) continues Bob Healy's extracts from *Standby*, relating goings on in the country music field in the 1930s (p. 9), and includes more additions to the Tex Ritter discography by D. Toborg (p. 8).

Sing Out!, 22:1 (Jan/Feb 1973) is devoted to the music of Ireland and features several articles on Irish music, Irish dance, Irish history, and the situation in Ireland today.

Muleskinner News, 4:4 (April 1973) is a special edition featuring festivals--schedules, locations, promoters, publications, etc. Also included are "An Introduction to Today's Blue Grass Musicians" (pp. 35-52), a collection of illustrated capsule biographies: "The First Festival," by Mary Greenman Green (pp. 54-57); "How to Start a Blue Grass Festival," by Don Light (pp. 59-60); and "A Brief History of Appalachian Country Music," by Fred Bartenstein (pp. 62-66). 4:5 (May 1973) includes "Ralph Stanley in the Studio," by Bill Vernon (pp. 6, 7, 31); "Memorial to a Blue Grass Fiddler/Scott Stone-man/," by Jack Tottle (pp. 8-9); and "Vassar Clements: A Musician's Musician," an interview by Tex Logan (pp. 10-15). 4:6 (June 1973) features "The Don Reno Story, Pt. 1: Early Years," an interview with Bill Vernon (pp. 8-11), and "Observations: The Dillards, Music, and Blue Grass," by Mitch Jayne (pp. 13-17, 28, 36).

Bluegrass Unlimited, 7:10 (April 1973), includes "Rual Yarbrough and the Dixiemens," by John Morris (pp. 13-16), and a Summer Festival Schedule. 7:11 (May 1973) includes "Buck White and the Downhomers," by Douglas Green (pp. 7-10). 7:12 (June 1973) includes "Del McCoury" by Gwen Taylor (pp. 17-19).

The Discographer, 2:4, includes, among other features, "Nation's Forum," a history and discography of a short-lived 1918 series of historic recordings, by David Goldenberg (pp. 2-192 through 2-200); and a continuation of the Harmony/Velvet Tone/Diva popular series numerical listing (pp. 2-227 through 2-242).

"Lookin' at Country With Loretta Lynn," by Pete Axthelm (*Newsweek*, 18 June 1973, pp. 65-72), discusses modern country music as represented by Lynn, Merle Haggard, Charlie Pride, Dolly Parton, and Tom T. Hall.

"'Casey Jones': At the Crossroads of Two Ballad Traditions," by Norm Cohen (*Western Folklore*, 32 (April 1973), pp. 77-103). This paper discusses (a) the sources upon which Wallace Saunders, Casey Jones' engine-wiper, drew in putting together his ballad about the accident; (b) what his original ballad was like; (c) how vaudevillians Newton and Seibert heard about Casey Jones; and (d) what the relationship between their song and Saunders' was. It is argued that Newton and Seibert drew as much on an Irish-American broadside ballad tradition appropriate to trainwrecks and engineers as they did on the blues ballad tradition that is generally acknowledged.

THE LITERATURE OF AMERICAN MUSIC, compiled by David Horn (Exeter, England: The University of Exeter, 1972), 170 pp., paper covers, spiral bound, 1.40. An annotated catalog of the books and song collections in the Exeter University Library. Major divisions are: A. General histories and background; B. American Indians; C. Vernacular Tradition; and D. Cultivated Tradition. Section C. is subdivided into Folk Music, Anglo-American Folk Tradition, Negro Background, Negro Music, 19th Century Religious Encounters of Black and White, Flowering of the Negro Vernacular tradition, Further Development in Black and White Vocal Music, and Popular Music.

HAPPY TRAUM'S FLAT-PICK COUNTRY GUITAR, By Happy Traum (NY: Oak Publications, 1973), 111 pp., 8 $\frac{1}{2}$ x 11", paperback, \$3.95. An instrumental guide and songbook for beginning guitarists. Various chapters include "The Country Lick," "The Carter Family," "Talking Blues," "Single String Picking," "Breakdowns, Hoedowns, and Dance Tunes," "Nashville Sounds," and "Cross Picking." Music is written out in both standard notation and tablature. Photographs.

5 STRING BANJO THEORY BLUEGRASS STYLE, Vol. 1, by Roger H. Siminoff (Cedar Knolls, N.J.: Colonial Press, 1973), 32 pp., 8 $\frac{1}{2}$ x 11", paperback, \$2.95. A very brief instruction manual; music is written out in alphanumeric tablature only; photographs.

THOSE OLDIES BUT GOODIES: A GUIDE TO 50'S RECORD COLLECTING, by Steve Propes (NY: Macmillan Co., 1973), x + 192 pp.; hard cover, \$5.95; paperback, \$1.95. Introductory chapters in this useful compendium list the various record labels that featured rock and roll and rhythm and blues of the 1950s, including date of founding and date of introduction of the 45 rpm disc; details on numerical series, label color and design; thematic content of the recordings; and general remarks on the rarity and value of some of the records. The main portion of the book consists of entries for various R&B, R&R and Blues groups and vocalists. For each entry the author includes a capsule summary of the history and sound, the rarity and value of their records, and a discography. Concluding chapters discuss junk-shopping, dealers, and publications.

1973 FESTIVAL OF AMERICAN FOLKLIFE (Washington, D.C: Smithsonian Institution, 1973), 54 pp., paper back. The program booklet to accompany the Festival held in front of the Lincoln Memorial on June 30 through July 8. Articles dealing with music are: "Folk Hymns: The Cane Ridge Legacy," by Richard Hulan (pp. 18-20), "A Note on Fiddle Music in American Life" by Richard Blaustein (p. 35), "Marcus Garvey, Popular Music and Jazz," by Richard Allen (pp. 44-45), "Gospel: A Living Musical Tradition," by Walter E. Kennedy, III (p. 46), and "How to Make an Appalachian Dulcimer," by Hank Levin (pp. 47-49).

MEETINGS

The California Folklore Society held its 21st Annual Meeting on May 18-19, 1973, at California State College, Dominguez Hills, Calif. Among the papers delivered were: "I Just Slipped a Little Bluegrass In On Ya," by Linda L. Danielson, a paper based on interviews with L. A. Powers, octogenarian Oregon fiddler. The paper discussed some by-products of the contacts between mass culture and traditional music, including the movement of songs from one stream into the other; new ideas about style; diversification and homogenization of taste; and derivative musical genres. Also delivered was "Robert W. Gordon and the Wreck of the Old 97," by Norm Cohen, a study of the ballad about the trainwreck of 1903, the court trial regarding authorship of that ballad, and Gordon's involvement in the trial and in the search for the author.

JEMF REPRINT SERIES

Reprints 9-16 and 26 are available at 50¢ each to Friends of the JEMF; 75¢ to all others. Reprints 17-25, available bound as a set only, \$1.00 to Friends and \$2.00 to all others.

9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin*, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Folklore*, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From *Ethnomusicology*, Vol. 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, Vol. 27 (1968). "A Ballad in Search of Its Author," by John I. White. From *Western American Literature*, Vol. 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction to American Folklore*, 1968.
15. "Railroad Folksongs on Record--A Survey," by Norman Cohen. From *New York Folklore Quarterly*, Vol. 26 (June 1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, Vol. 83 (1970).
- 17-25. Under the title "Commercially Disseminated Folk Music: Sources and Resources," the July 1971 issue of *Western Folklore* printed nine articles by the following authors: D. K. Wilgus, Eugene Earle, Norm Cohen, Archie Green, Joseph Hickerson, Guthrie Meade, and Bill C. Malone. Available bound as a set only. (\$1.00 to Friends; \$2.00 to all others).
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical Public-domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium (Number Nineteen)*, 1971.

JEMF SPECIAL SERIES

JEMF Special Series, No. 1: "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60¢; all others, \$1.00.

JEMF Special Series, No. 2: "Johnny Cash Discography and Recording History (1955-1968)" by John L. Smith. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

JEMF Special Series, No. 3: "Uncle Dave Macon: A Bio-Discography" by Ralph Rinzler and Norm Cohen. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

MISCELLANEOUS PUBLICATIONS

The John Edwards Memorial Foundation Archiving and Cataloging Procedures. A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. 50¢

PLEASE GIVE FRIENDS NUMBER WHEN ORDERING. CALIFORNIA RESIDENTS PLEASE ADD 5% SALES TAX.

JEMF QUARTERLY

Vol. 9, Part 2

Summer 1973

No. 30

CONTENTS

Letters	41
The Ohio Prison Fire, by Donald Lee Nelson	42
Commercial Music Documents: Number Fourteen	46
International Relations, Dr. Brinkley, and Hillbilly Music, by Ed Kahn	47
The Sources of Old Time Hillbilly Music. I: Child Ballads, by Norm Cohen & Guthrie Meade	56
Commercial Music Graphics: Number Twenty-Five, by Archie Green	62
JEMF Receives Donation from Banjo-Fiddle Contest	66
The Ken Maynard Story, by Ken Griffis	67
The Songs of Ken Maynard, by William Henry Koon	70
Ken Maynard Discography	75
News from the <i>Friends of the JEMF</i>	76
Speedy West, by Guy Logsdon	78
A Preliminary Speedy West Discography	82
A Preliminary Vernon Dalhart Discography. Part XI: Paramount Recordings	83
Book Reviews: <i>Studies in Jazz Discography</i> , edited by Walter C. Allen (Reviewed by Don Brown); <i>Top Country & Western Records 1949-1971</i> , by Joel Whitburn (Reviewed by Norm Cohen); <i>The Devil's Son-In-Law: The Story of Peetie Wheatstraw and his Songs</i> , by Paul Garon, and <i>The Peetie Wheatstraw Stomps</i> , by David Peel (Reviewed by Pete Lowry)	84
New JEMF LP Now Available	86
How You Can Buy Records and Help the JEMF	86
Bibliographic Notes	87

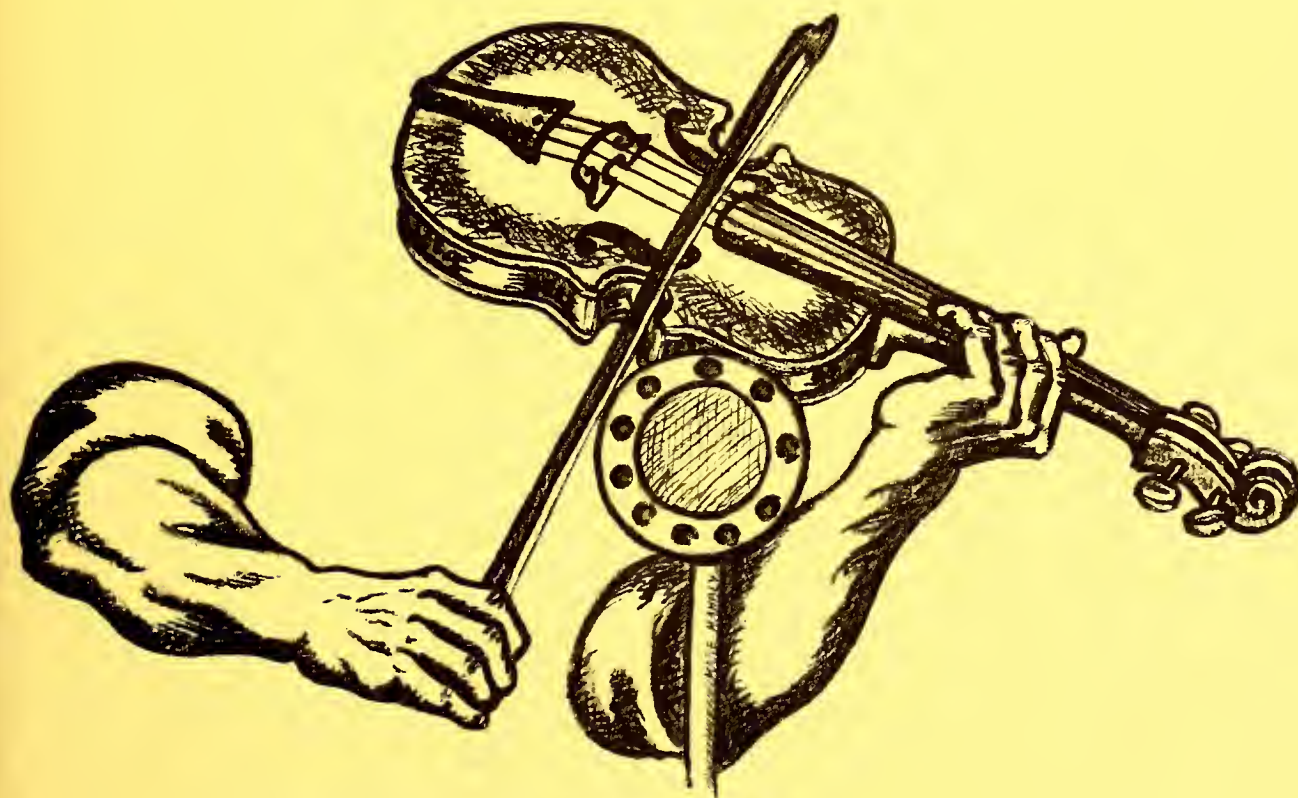
* * * * *

Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$7.50 (or more) annual membership dues. Individual and institutional subscriptions are \$7.50 per year. Back issues of Volumes 6, 7 and 8 (Numbers 17 through 28) are available at \$1.25 per copy. (Xero-graphic and microform copies of the *JEMF Quarterly* are available from University Microfilms, Ann Arbor, Michigan.)

The *JEMF Quarterly* is edited by Norm Cohen. Manuscripts that fall within the area of the JEMF's activities and goals (see inside front cover) are invited, but should be accompanied by a self-addressed stamped return envelope. All manuscripts, books for review, and other communications should be addressed to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore & Mythology Center, University of California at Los Angeles, Los Angeles, California, 90024.

JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



VOL. IX, PART 3, AUTUMN, 1973, No. 31

THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hillbilly," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm and blues," "soul," and "folk rock."

The Foundation works towards this goal by:

gathering and cataloging phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

reissuing historically significant out-of-print sound recordings.

The Friends of the JEMF was organized as a voluntary non-profit association to enable persons to support the Foundation's work. Membership in the Friends is \$7.50 (or more) per calendar year; this fee qualifies as a tax deduction.

Gifts and contributions to the Foundation qualify as tax deductions.

* * * * *

DIRECTORS

Eugene W. Earle, President
Archie Green, 1st VP
Fred Hoeptner, 2nd VP
Ken Griffis, Secretary
D. K. Wilgus, Treasurer

EXECUTIVE SECRETARY

Norm Cohen

EDITOR, *JEMF* QUARTERLY

Norm Cohen

EXEC. VP, *FRIENDS OF JEMF*

Gene Bear

ADVISORS

John Cohen
David Crisp
Harlan Daniel
Ronald C. Foreman, Jr.
E. Linnell Gentry
John Greenway
John Hammond
Wayland D. Hand
Bess Lomax Hawes
Will Roy Hearne
Alan Jabbour
Willard Johnson
Bill C. Malone
Brad McCuen
Judith McCulloh
Guthrie T. Meade, Jr.
Thurston Moore
Bob Pinson
Ralph C. Rinzler
Wesley Rose
Charles Seeger
Michael Seeger
Chris Strachwitz
G. W. Tye
Bill Ward

Letters

Sir:

I thought your readers would want to know that Bascom Lamar Lunsford died on 4 September of this year. He was 91. In August he had attended the Mountain Dance and Folk Festival which he founded in 1928 and which has been held annually ever since. His daughters report that his memory was clear to the end. His life work is his legacy, as is suggested in one of his favorite verses:

I sang a song into the air,
It came to earth I know not where,
But long years after,
From beginning to end,
I found the song in the heart of a friend.

Loyola Jones, Director
Appalachian Center,
Berea College
Berea, KY

Sir:

I am a music historian who is writing a book on the folk musical instrument the musical saw. Do you have any reference to this instrument, who else is familiar with it, or where I might find more information on it? Last year I traveled across the United States and Canada researching the musical saw at libraries and museums and through meetings with saw players. I have hundreds of pages of information but can always appreciate new information.

Enclosed are musical saw questionnaires (see below). Would you please post some of them where they could be seen by potential respondents? If you ever get any inquiry about the saw, then I would appreciate it if you would include my questionnaire in your response.

I have been trying but without success to locate June (Elvyrie) Weaver of "The Weaver Brothers and Elvyrie" and "The Arkansas Travelers". They made the musical saw famous. June Weaver lives somewhere in southern California. Would you please tell me where she lives or the names

and/or address or persons who might know her whereabouts? She would be an excellent source to interview for my book. Former members of the Arkansas Travelers might know. I have already contacted two former members of that group, my friend and neighbor Porky Freeman and Elgin Swineford. They do not know June Weaver's exact whereabouts. Would you please tell me the names and possible whereabouts of former Arkansas Travelers members? I would appreciate your help and consideration of my requests.

1. When and where have you heard the musical saw?
2. Who played it? (Name and address if known)
3. How was it held?
4. If played with anything other than a violin bow or mallet, then what was it?
5. How was the vibrato made?
6. What musical saw history, saw stories, or other saw information do you know?
7. How do you think saw music got started and why did its popularity decline?
8. How "popular" or uncommon was saw playing years ago? What was it like sawing in vaudeville?
9. What written musical saw information is there of which you know, if any?
10. What other unusual musical instruments do you play or know of (such as flexatone, Theremin, glasses, jew harp, wash tub bass, tire pump, balloon, & etc.)?
11. If you know of other persons who are or might be familiar with the musical saw, then would you please give me their names and addresses or those of someone who might know of them?
12. In or about what year did you start playing the saw?
13. How did you come to play the saw?
14. What make, model, and size (giving tip, heel, and length-measured along toothed edge-measurements, if possible) saw(s) did you play and when and where did you get it?
15. What was its range and pitch?
16. How do you play the saw? You may write as much or as little as you wish.
17. Do you have any special playing techniques that other saw players might not use? (This is where we can swap ideas; if you have questions, ask!)

Graham Johnson,
Musical Saw Historian
828 N. Gardner St.
Hollywood, CA 90046

Sir:

I am interested in the history of the Amer-

ican "HARMONIUM REED-ORGAN", a musical instrument that was found in nearly every "parlor" in America between the years 1870 to about 1920. Although it is perhaps as much of a native American "Folk-Instrument" as is the banjo, people today seem to have forgotten about it. Here in New York City, the various antique shops often sell old wrecks as mere antique "furniture", although organs well enough preserved to be used as musical instruments are incredible rare. Furthermore, since the "sound" of these instruments has been forgotten, many hobbyists who attempt to restore them musically, do so incorrectly, so that the result sounds like a pipe-organ instead of a reed-organ.

Many recordings of the reed-organ were issued, during the early days of 78 recording, especially Sacred Harp selections, and a magnificent series of religious ballads on the Victor label, by Stoneman's Mountaineers. However, such old recordings remain largely in cloistered vaults or private collectors, hence are not available to the public, even to students. For example, here in New York City, the magnificent collection of old recordings at the Lincoln Center for the Performing Arts, "The Rodgers and Hammerstein Archives of Recorded Sound", does not own one single 78 recording on which the reed-organ is heard! Furthermore, several LP discs containing dubbings of such 78 discs have themselves been withdrawn as "out-of-print" stock, by County Records (Numbers 501 and 508).

As a mere hobbyist, rather than a professional musician, I have been attempting to compile a master "Discography" list of the early 78 recordings using the Reed-Organ, and hope perhaps to make this available to the local Lincoln Center Library, as a guide for other students. Perhaps tape dubbings of old recordings can also be obtained for donation to the Lincoln Center Library.

I would be greatly interested in whatever material you can direct me to, concerning the history of the Harmonium Reed Organ. Available books contain scanty references only. There are some antique books at the libraries, concerning the design and repair of these organs, and I have even come across books of music designed specifically for the Reed-Organ. However, such material is understandably hard to gain access to, unless one is a Distinguished Professor at some Venerable Cloistered University.

In general, I would like to know if such a "Discography" list as I have actually begun, has already been published. I would like to know more about the music that people used

these organs to play, and in this regard, I specifically wonder about playing-styles: the style heard on the Stoneman cuts seems as unique as some of the picking-styles heard on old banjo recordings! The Stoneman organ style is radically far-removed from the printed books of "Parlor-Songs", which are "sweet and syrupy". The Victor Master Book does NOT list Stoneman's organ-player!

Christopher Sheldon
30 Park Terrace East
New York City, NY
10034

Sir:

(In regard to the discussion of "Roll In My Sweet Baby's Arms," JEMFO No. 30, p. 41) I thought you might be interested in the following:

From a book--DuBose. Francis Goodwin, Episodes in Black and White, (Nashville, Tenn: Marshall & Bruce Company, 1932, 67 pp.) I found on p. 2, a song verse cited as being sung by a black belt Alabama Negro:

I ain't er gwine ter wurk too hard,
I got a gal er livin' in de white folks yard,
Fer I kin not stay in de kuntry,
I doan lak ter live on de farm,
I gwine ter lar roun' town twell de sun
go down,
Den it doan do me no hard, fer to roll
in my honey's arm.

You will note the similarity to "Roll In My Sweet Baby's Arms". Though "Roll In..." was copyrighted in 1931 by Buster Carter, it quite likely has black antecedents. Perhaps it was a minstrel song and could have gone -- as some songs apparently did - from plantation blacks to white minstrel stage to black oral tradition to white hillbilly. Just speculation but the black/white interchange of music is a fascinating area that needs lot of work.

Chuck Perdue, Asst.
Professor of Folklore,
University of Virginia,
Charlottesville, VA

(Editor's note: Perdue is quite right that "Roll in My Sweet Baby's Arms" undoubtedly predated the Carter and Young recording of 1931. Robert W. Gordon, in his column, "Old Songs That Men Have Sung" in Adventure (10 Jan 1924), printed a stanza sent him by a correspondent who

(Continued on p. 117)

"WALK RIGHT IN BELMONT" :

The Wilmer Watts Story

By Donald Lee Nelson

America's Piedmont plateau, extending as it does from Southeastern Pennsylvania downward to include Virginia and the Carolinas, is an area whose recent history has been intertwined with the textile industry. Gaston County, North Carolina, first famous as the girlhood home of Nancy Hanks Lincoln, is one of its westernmost capitals, and a complete symbol of all that the mills represent.

In 1848 three "cotton factories" opened their doors in Gaston's Gastonia-Belmont area. In the ensuing decades numerous other textile plants appeared. Gastonia itself was officially settled in 1872, and Belmont incorporated in 1895. In addition to its industrialization, the latter city had, in 1876 erected Belmont Abbey, an austere Catholic men's college.

By the 1920's big business was being ardently wooed to locate in Gaston County with promises of large profits induced by the low wage syndrome. Child labor was still in vogue, and status dissatisfaction was taking hold among mill hands. In 1929 matters came to a head with the murder of Gastonia's Chief Of Police, O. F. Aderholt on 7 June, and the killing of a female textile protester and songstress, Ella May Wiggins three months later. The mood of the times could be described as a lit fuse. The same ambivalence which was encompassing the coal miner of Eastern Kentucky was gripping his brother laborer in the mill.

Within this framework, the music of Wilmer Watts was conceived, born, and developed. His songs evolved simply as a textile worker's social commentaries, dissatisfied, to be sure, but not extroverted protestations. His "truth without editorial" gave his songs a mantle of perpetuation.

Wilmer Wesley Watts was born about 1896 or 1898 (Marriage and death certificates are inconsistent) at Mount Tabor (now Tabor City), Columbus County, North Carolina. The town itself is just across the state line from South Carolina, and less than forty miles from the Atlantic Ocean. He was one of five children born

to Mack and Missie (Suggs) Watts; excepting for a sister, Vera, who played guitar, Wilmer was the only musically inclined member of the family. He began as a small boy to play "by ear"; and although he mastered all stringed instruments available to him, he never learned to read music.

Shortly after the end of the Great War, Watts moved to Belmont to find work. Here he met Miss Ernestine Gilbert of Mount Holly, and in 1921 they were wed. In the following years the couple and the eight children which were to be born to them would return to the Mount Tabor area periodically, but spend the largest portion of their lives together in the Belmont vicinity. It was in Belmont that Wilmer met a man named Wilson. Wilson was an orphan and worked in the same textile mill as Watts, but other data, including his given name, have not survived. The men discovered that they shared a love of "down to earth" music, and decided to join together to perform for friends and at gatherings during their off hours. In a fashion lost to time, Watts and Wilson were induced, in April 1927, to journey to Chicago to record for the Paramount Record Company. (See JEMFQ 5 (Winter 1969)) for texts of the recordings by Watts and the Lonely Eagles.) Considering their early release numbers on Paramount's 3000, or "Olde Time Tunes," series, the Gaston County duet may have impressed recording officials who felt they would give the infant series a good start. Six sides emerged from this session, which were also released on sister label Broadway's corresponding 8000 series, under the pseudonyms of Weaver and Wiggins. Just who dreamed up these aliases is unknown, but both names are well represented in the Gastonia-Belmont area. Possibly, Watts himself came up with them because a strange preoccupation with the twenty-third letter of the alphabet is evident. Wilson played lead guitar on their recordings, but was not known to have sung. Inasmuch as Wilson, by the very nature of the impression he left on people, was probably nomadic, it is likely

State of North Carolina
Gaston County

Office of Register of Deeds

December 22, 1921.

To any Ordained Minister of any Religious Denomination, or any Justice of the Peace of said County:

Wilmer Watts having applied to me for a LICENSE for the marriage of Wilmer Watts, of Mt. Tabor, N.C., aged 23 years, color white, the son of Mack Watts and Miss Watts the father now living, the mother living, resident of Mt. Tabor, N.C. and Ernestine Gilbert, of Mt. Holly, N.C., aged 16 years, color white, daughter of Will Gilbert and Mary Gilbert the father living, the mother living, resident of Mt. Holly, N.C.

And the written consent of Will Gilbert, the Father of the said Ernestine Gilbert, to the proposed marriage having been filed with me:

And there being no legal impediment to such marriage known to me, you are hereby authorized, at any time within sixty days from date hereof, to celebrate the proposed marriage at any place within the said county.

You are required, within two months after you have celebrated such marriage, to return this license to me, at my office, with your signature subscribed to the Certificate under this license, and with the blanks therein filled according to facts, under penalty of forfeiting two hundred dollars to the use of any person who shall sue for same.

H. R. Thompson
Register of Deeds.

Wilmer Watts & Will Gilbert being duly sworn, says: That the parties applying for License are of lawful age (~~and are of legal age~~), and, so far as he is informed believes, there is no lawful cause or impediment forbidding said marriage. I further swear that the answers appended to the questions asked me are correct and true.

Sworn and subscribed before me on day
and date above written.

H. R. Thompson } Will Gilbert
Register of Deeds. } Mark Affiants.

State of North Carolina

Gaston County

I W. B. Rutledge, a Justice of the Peace united in matrimony Wilmer Watts and Ernestine Gilbert the parties licensed above, on the 22^d day of Dec. 1921, at Mt. Holly, in River Bend Township in said County, according to law.

WITNESSES PRESENT AT MARRIAGE:

Joe Gilbert of Mt. Holly, N.C.
Mary Gilbert of Mt. Holly, N.C.
Perry Gilbert of "

W. B. Rutledge, J.P.
Officiating Officer.

that shortly after the Paramount episode he drifted from the area.

Watts was in demand as a fiddler at local dances, and at one such gathering he encountered guitarist Palmer Rhyne. Rhyne was also a mill hand, and the two of them teamed up. A third guitar player, Charles Freshour was recruited, and the trio became the Gastonia Sereaders, afterwards changing their name to the Lonely Eagles.

Charles Freshour was born August 29, 1900, at Newport, Cooke County, Tennessee. His parents, James and Sallie (Prather) Sweeten had eight children; neither parent was musically

inclined. Young Charles was taught to play the guitar by an old black man, probably a street singer, when he was nine or ten years old. He journeyed to Texas in about 1915, and changed his name to Freshour. He served in both the Army and Navy shortly thereafter. In 1920, after leaving military service, he settled in the Belmont region, finding employment in the Climax Mill.

At the mill he met Miss Perlie Mae Drum, a native resident of Belmont, and in 1922 they were married. Two sons and two daughters were born to them; one daughter died in infancy, but the remaining three children still live in the town of their birth.



*At left: Wilmer Watts
Above: Charles Freshour
far right.*



The Watts Gospel Quartet

It has been over thirty years since Wilmer W. Watts organized the "Watts Gospel Singers." Wilmer and Earnestine Watts were blessed with eight children, two boys and six girls. The group then was made up of Wilmer and his oldest daughters. They performed on the radio several years and sang in churches, at Revival meetings—wherever people gathered in the name of the Lord.

The family later moved to St. Pauls, N. C. near Tabor City, the birthplace of Wilmer; also where he passed away.

The other members of the family are now located in Statesville, Hickory, and Maiden.

There have been changes in personnel along the way, but they are still singing the praises of God at every opportunity. Their

Gospel songs are their testimony to Christ and eternal life.

Their Christian mother is now their inspiration. They are a close, dedicated family and live their lives in the faith, giving comfort, hope and encouragement through their Gospel songs.

The girls in the quartet are married now, and one of the husbands has joined the group. They perform and record as "The Watts Gospel Quartet," in memory of their father, Wilmer W. Watts.

The members of the quartet are:

Jewel Watts Bost
Mary Watts Watson

Clara Watts Johnson
James C. Johnson

For bookings call:

Clara Johnson—704 872-7327 or 873-3705

Freshour was skilled on several levels of music. He played several stringed instruments, but favored the guitar. He was both a composer and arranger of ballads and gospel songs. He was credited with writing a setting to music "The Aderholt Murder," "No One Like The Old Folks," "Christ Praying In Gethsemane," "Diamonds in the Rough" (this one about the NRA), "Bonnie Bess" and "Walk Right in Belmont" (both standards of the Lonely Eagles), and "Jonah And The Whale."

Charles Freshour appeared with several musical groups, but remained a mill worker because, as with Watts, skill was not enough, and he was never able to make the connections which would liberate him from the spinning rooms. He died in Belmont in May of 1959.

During much of the above period, Wilmer Watts was employed by the Fabric Manufacturing Company (now called the South Fork Mill) as an assistant manager. He also worked as head fixer at the Brookfield Cotton Mill in Hickory, some fifty miles northwest of Belmont.

Perhaps the most outstanding feature of the Wilmer Watts story is that, although his music spoke eloquently of hard times, bad treatment, and perpetual skirmishes with the law, he himself was never involved in mill troubles. Realizing that he had a wife, children, and mother-in-law dependent on him, he avoided clashes with police, scabs, Red labor agitators, and participation in overt fracas in general. It was not fear which caused him to do this, but simply the perspective of a family relying solely on his income.

Pay at that time was minute. The wage for a man of his skill earned Watts \$4.75 per week. From this sum there was a deduction of fifty cents for the use of a company house. The term "house" was at its loosest use in describing these abodes. They were totally unfurnished, even to the exclusion of coal stoves, cabinets, and closets. They were square, with two bedrooms, kitchen, and living room. Some, like those in Tabor City and in South Carolina, even had windows with no glass--only shutters. Mornings would find Wilmer Watts and his fellow tenants trudging along the railroad tracks looking for coal to burn in their stoves.

It was at this time, under these circumstances, that the summit of Wilmer Watts as both musician and social historian was reached. Typically, he had an honest conception of his talents as the former, but was unaware of even the existence of the latter. The style of the Watts guitar can best be explained by his philosophy of music. He never simply strummed an instrument, and refused to play with anyone who did. As a straight guitarist he used one thumb pick and three steel finger picks. He did not use a straight pick. He would employ a pocket knife

as a noter when he played steel-style, much as Jimmie Tarlton, another mill worker, utilized an automobile wrist-pin. Watts always referred to steel playing as "Hawaiian Music." Although he was a proficient clawhammer style banjo player, it is not known whether he recorded with that instrument. His daughter believed he did not play banjo on record; on the other hand, the banjo accompaniment to his vocal on "Banjo Sam" sounds very much like it is provided by the singer himself.

In October of 1929 the Lonely Eagles journeyed to New York for their only recording session as a group. Watts had previously recorded with Wilson, but none of the textile men would record again. The Paramount Record Company released ten of their sides, nine naming Wilmer Watts as leader, and the tenth, "The Fate of Rhoda Sweeten" gave the lead to Charles Freshour. It was Freshour's own composition, recounting the tragic death of his sister. Watts sang lead on this, as well as on all other numbers. The tenor vocals were alternated between Freshour and Rhyne.

During the twenties and thirties, Watts was employed at various mills through the lower Piedmont region. He was seldom out of a job, even at the height of the depression. When not employed at his trade, he would work as an auto mechanic.

The life of a millworker's family was never glamorous or luxurious during these years, but steady employment and a good reputation enabled Watts to elevate his family's situation steadily. With the births of his children, the head of the family began to devote more time to performing gospel music, and to playing at affairs of a religious nature. This did not exclude him from appearing at dances, or from playing ballads and breakdowns. He did make it a point, however, to leave any rowdy companions where he found them, rather than bringing them into his home. His wife was not musically inclined, but he taught singing and instrumentation to his children. His daughter, Mary, even today, plays a guitar in the style she learned from him.

The family at first had a cylinder phonographic machine, but finally obtained a standard record player. Watts had great respect for contemporaries such as Jimmie Davis and Gid Tanner's groups, but his primary accolades went to Jimmie Rodgers and Roy Acuff. He would make it a point to be near a radio whenever Acuff was scheduled to broadcast, and traveled to see him in person whenever possible.

Sometime during 1931 or 1932 the Watts family attended a concert at the theater in Mount Holly. Wilmer won a contest staged that night for the man able to play the most instruments at one time. Because of hard times, one-man-bands were becoming appreciated

by theater owners as money savers, and such contests were very popular. The Watts selection was a breakdown, and he manipulated five instruments to win. He had fashioned a drum from a tin cup; this he played with one foot. With the other he played a guitar. He strung a fiddle around his neck, bowing with his right hand, while picking a banjo with his left. A harmonica in a brace around his neck completed his portfolio of instruments. One of the judges was Uncle Dave Macon. Watts was also adept with an auto-harp and handsaw, but did not use them on that evening.

As his daughters grew older they began to perform with their father as the Watts Singers. They played at churches and gatherings, and even sang on street corners. Standards like "I'll Be With You When The Roses Bloom Again," "Little Rosewood Casket," "Will The Circle Be Unbroken," "Casey Jones," and "I'll Meet You In The Morning" were favorites of the group. At this time the family was living in Bessemer City, a town in the Gastonia area, and Wilmer Watts was employed at the Bessemer Cotton Mill. The Watts musicians were now heard on radio from Spartanburg, South Carolina at 5:30 A.M., and over WBT, Charlotte, North Carolina, at 5:00

P.M. The Charlotte station wanted them for the morning broadcast, but they had agreed to working it in Spartanburg, and Wilmer Watts would not break his word. The group appeared Monday through Friday, traveling the distance by car. These broadcasts began in about 1938 or 1939, and lasted for two-and-one-half years.

It was in Bessemer City that he became ill, and was forced to retire from the textile industry. The family moved again, having lived in Bessemer City for almost nine years. This time they went to St. Paul, some twenty-five miles south of Fayetteville. Here Watts opened a tourist home and gas station. It was at St. Paul on 21 August, 1943 that Wilmer Watts passed away. He was returned to Tabor City, his birthplace, for burial.

The Watts children have successfully carried on their father's tradition. They have a group, the Watts Gospel Singers, which is based at Statesville, North Carolina. It is ironic to note that the Watts Gospel Singers have been distributing the flyer accompanying this article, which mentions their father by name, for some time, and that no copy ever came into the hands of the many who entered Belmont in search of Wilmer Watts and the Lonely Eagles.

WILMER WATTS DISCOGRAPHY

(The following discography is revised slightly from the one that appeared in JEMFQ 5 (Winter 1969), p 126.)

Wisconsin Chair Co. Chicago, ca. April 1927.

Wilmer Watts, lead vocal; Wilson; unidentified third performer. All sides with banjo, guitar, and steel guitar accomp; 2nd voice on cho., -1. True master number at far left; control number in parentheses. Paramounts issued as Watts and Wilson; Broadways as Weaver and Wiggins.

4428-3 (592)	When the Roses Bloom Again	-1	Para 3006, Bwy 8112
4431-2 (593)	The Empty Cradle	-1	Para 3007, Bwy 8113
4432-2 (636)	Walk Right In Belmont	-1	Para 3019, Bwy 8114
4433-2 (595)	The Night Express		Para 3007, Bwy 8113
4435-2 (593)	The Sporting Cowboy		Para 3006, Bwy 8112
4439-1 (637)	The Chain Gang Special	-1	Para 3019, Bwy 8114

Starr Piano Co. New York, 29-30 October 1929.

Wilmer Watts, Charles Freshour and Palmer Rhyne. Probably Watts vocal lead on 2462; Freshour lead on all others. All sides bjo & gtr accomp., except 2469 (steel gtr also) and 2470 (bjo only). 2nd voice on cho., -1. Mx 2462 issued as by Charles Freshour & The Lonely Eagles; others as Wilmer Watts & The Lonely Eagles. Masters 2463-2469 have not been heard and may possibly be different group.

GEX 2455 (1686)	Knockin' Down Casey Jones	-1	Para 3210, Bwy 8248
GEX 2456 (1687)	Been On the Job Too Long		Para 3210, Bwy 8248
GEX 2457A (1812)	Charles Gitaw	-1	Para 3232
GEX 2458A (1811)	Working For My Sally		Para 3232
GEX 2459A (1904)	Fightin' In the War With Spain	-1	Para 3254
GEX 2460A (1905)	Cotton Mill Blues		Para 3254
GEX 2461A (1882)	She's a Hard Boiled Rose	-1	Para 3247
GEX 2462A (1883)	The Fate of Rhoda Sweeten		Para 3247
GEX 2463 (?)	Sleepy Desert		Para 3282
GEX 2464 (?)	When Snowflakes Fall Again		Para 3282
GEX 2465 (?)	Take This Little Bunch of Roses		Para 3299
GEX 2466 (?)	Bonnie Bess		Para 3299
GEX 2467	Ginger Blues		Unissued?
GEX 2468	A Soldier of Honor		Unissued?
GEX 2469 (1858)	Say Darling Won't You Love Me	-1	Para 3242, Para 3271
GEX 2470A (1859)	Banjo Sam		Para 3242, Para 3271

"HENRY CLAY BEATTIE" --

Once a Folksong

By Norm Cohen

In our veneration of the old British traditional ballads of the Child collection that date back to the 15th, 16th, and 17th centuries, we sometimes overlook the fact that it is not common for a folksong to last so long in oral tradition; far more songs disappear from human memory within two or three generations of their origins than survive with such Gibraltar-like solidarity. It is inevitable that songs be lost because no collector was present to record them for posterity while they were still alive in tradition; but probably a great many more are lost because collectors heard the items, yet rejected them as not being folksongs. This is one inevitable consequence of collectors relying so heavily on the various catalogs and syllabi of folksongs to classify and identify new pieces that they come across. There is a tendency to reject an item, because it has not already appeared in some standard reference.

Almost ten years ago, when I first heard Kelly Harrell's ballad, "Henry Clay Beattie" (Victor V-20797; reissued on County 502), I felt certain that this must be a traditional song, yet there was no trace of it in any published folksong collection. Had Harrell composed it himself? Was there a true story hiding behind the sketchy narrative of his haunting song? The tune was surely not original, as it was used by Welling and McGhee for their hymn, "Knocking at the Door," but this says nothing of the origin of the words, which are given here as best I can transcribe them from Harrell's singing:

Friday as the sun was lifting,
After the sun shown clear;
Down in a cell set a prisoner,
Trembling with mercy and fear.

In came his grey headed father,
Says, "Henry this day you must die,
If (you) don't confess that you killed her,
You'll go to your doom with a lie."

In came his brother and sister,
To bid him their last farewell;
"If (you) don't confess that you killed her,
You'll spend eternity in hell."

"Yes, I confess that I killed her,
I've taken her sweet life away;
But oh, how greedy and brutish,
I was for taking her sweet life."

'Twas late on Thursday evening,
After the sun went down;
Henry Clay Beattie was saying
Farewell to his friend native town.

Then Friday, as the sun was rising,
Just before the sun shown clear;
Henry Clay Beattie was dying,
In a 'lectric chair.

It didn't seem as if the singer were the composer of the song. Clear evidence of forgotten words and phrases pointed to an origin preceding by many years the date of the recording, which was on 22 March 1927 for the Victor Talking Machine Company. But the song couldn't have been more than 40 years old at that time, as electrocutions had not been introduced before the late 1880s. Harrell's native state of Virginia was one of the twenty or so states that used electrocution as capital punishment, so it did suggest that the song might have been a local ballad about a local incident that Harrell learned in his youth. Harrell had been born near Mack's Meadows, Virginia, in 1889, but lived most of his life in Fries, a textile mill town in Grayson County not far from the North Carolina border. His repertoire, as represented by his recordings, was a good sampling of 19th century American folk songs and ballads.

For several years this was all that was known to me about "Henry Clay Beattie." I did find out that Bob Cranford and A. P. Thompson of the Red Fox Chasers had recorded "Henry Clay Beattie" for the Starr Piano Company in January of 1931, but the recording had never been released; and I despaired of learning anything more from that bit of information. But then, while visiting David Freeman in New York one afternoon, I learned that a test pressing of that recording was still in existence, and that Rich Nevins had a dub of it. Nevins was kind enough to send me a copy of his dubbing, along with the information he obtained from Cranford that the song had been learned off a record--which meant Harrell's recording, since there were no others released. An audition of the Cranford-

Thompson performance confirmed that it must have been learned from Harrell's rendition--to which it was almost verbatim identical (save for one improvement in the second line of the first stanza, which they rendered, "After the stars shown clear"). An independent text by the two native North Carolinians would have confirmed my belief that the song must have been traditional before Harrell recorded it, but alas, no such conclusion could be drawn.

In 1967, I began corresponding with readers of Good Old Days in search of railroad songs. I made it a point of asking correspondents from the Virginia area if they knew anything about "Henry Clay Beattie." In May of 1968 a letter came from Mrs. Ruth Butcher of Salem, West Virginia, to whom I had sent the words to "Engine 143", with the following information:

"I used to know the old song about the villain who had his wife shot while he drove. I only remember one, or the first verse:

Here comes Henry Clay Beattie in
an automobile,
He's running so fast that you can't
see the wheel;
With a ring on his finger and a gun
in his hand,
He's trying to put the murder on an
innocent man."



Henry Clay Beattie, Jr., the Convicted Man.

347A

Clearly, this song had no connection with Kelly Harrell's except that they both dealt with an apparent murderer by the name of Henry Beattie. Were there two now-nearly-forgotten ballads dealing with a single event? Convinced that perseverance would bring me more information about Henry Clay Beattie, I continued with my inquiries.

A year later, while visiting the Library of Congress Archive of Folksong and digging among the Robert W. Gordon collection for railroad songs, I came across the following item, sent to Gordon in 1927 by Mary H. Russell, of Lynchburg, Virginia, one of his thousands of correspondents during the years that he edited a column, "Old Songs Men Have Sung," in Adventure magazine. "Most everyone in Virginia knows it," she wrote. Her text follows:

Henry Beatty

"Come on honey, let's go for a spin
You won't need a wrap, just jump right in.
No, don't take the baby, we won't go far"
With these last words, he started the car.

On a lonely road just out of town
He stopped the car and jumped to the ground.
Then he placed a gun to his young wife's
head
And pulling the trigger he shot her dead.



Mrs. Louise Owen Beattie, the Murdered Wife 15

Here comes Henry Beatty in his automobile
 He is coming so fast you can't see his
 wheels.
 With rings on his fingers and a gun in his
 hand
 He's going to blame the murder on an
 innocent man.

He placed her body at his side
 and sat upon it during his ride
 Back to his home he cried in fear,
 "A robber has shot my wifie dear!"

Oh Henry Beatty, it is a shame!
 Why did you blacken your honorable name?
 Bowed your parents heads in sorrow and care,
 For your lies and murder took you to the
 chair."

Ms. Russell's song told in considerable detail the story of the murder by Henry Clay Beattie of his wife; Kelly Harrell's song focused on the convicted Beattie in the jail cell awaiting execution; together they told a fairly complete tale. But was it accurate?

My first clue to the historical details of the Beattie murder came, also quite by accident, while looking through microfilm copies of the Nashville Tennessean of 1911 for information on Casey Jones. A small news item on the front page of the 19 July edition caught my attention. Dated Richmond, Virginia, it told of a Mr. H. C. Beattie reporting the murder of his wife while the two of them were out riding on the Midlothian turnpike the previous night. Beattie reported that they had been driving along happily when at about 10:45 P.M. a man appeared in the road in front of the car. Beattie brought the vehicle to a halt, and he and the pedestrian exchanged angry words. The tall, bearded man, carrying a rifle, raised the gun to his shoulder and fired a shot, hitting Mrs. Beattie in the face. Beattie leaped out of the car and struggled with the assailant, wresting the gun from his grip. The attacker ran off into the woods. Beattie threw the gun into the back seat of the car and drove to his in-laws' home, where his mother-in-law was tending to the five-week-old Henry Clay Beattie The Third.

A few days later, while I was crowing to D. K. Wilgus about my discovery regarding the Beattie song, he called to my attention a small book about the affair that had been gathering dust in the UCLA Library since 1942. Titled A Full and Complete History of the Great Beattie Case--Most Highly Sensational Tragedy of the Century, it had been published in 1911--which meant it must have been printed while Beattie's corpse was still warm as the execution took place on 24 November 1911.

The facts, as revealed in the book and in contemporary newspaper accounts, indicated that both the Russell and Harrell songs were quite accurate in their recital of events, but there was considerably more to the tale than the ballads

told. The Henry Clay Beattie murder, it turned out, was another variant on the theme of the American Tragedy--a young man murders his betrothed or wife because of his love for another woman.

Briefly told, Beattie was the son of Henry Clay Beattie Sr., a well-to-do and respected business man. The younger Beattie began at an early age to lead a rather dissolute life, supported financially by his well-meaning father. Among his various affairs, was one with Beulah Binford, not quite fourteen when they began going together in about 1907. A child was born to Binford, of which Beattie was said to be the father, but proved sickly and died in 1910 when only one year old. In August 1910, Beattie married Louise Owen, a friend of his childhood, and a son was born to them nine months and a week after their wedding day.

But Beattie continued his contact with Beulah Binford, and although at the trial he denied emphatically that he ever loved her, he did admit to having been with her three or four nights a week for the two weeks prior to the murder. Her diary, which was revealed after the trial, revealed that although Miss Binford had an extremely unsavory reputation for many years, her attachment to Henry Beattie was quite genuine and deeply felt. Whether Beattie really reciprocated her feelings, or whether, as he claimed in court, he was simply helping her through generosity (he paid for sending her to school before their child was born, paid for the baby's funeral, and paid for her to rent and furnish an apartment in Norfolk in March 1911) can not be known from the public record. On the day preceding the murder, he spent much of the evening with her.

Almost immediately after the murder, there were suspicions that Beattie's story was not entirely truthful. An early clue was the puzzling inability of the bloodhounds to find any trace of a trail from the site on the highway where the murder had taken place. There were other peculiarities, such as Beattie's trousers being thoroughly blood soaked at the seat, suggesting to some that he had sat on the body as he drove back to his in-laws; but his left sleeve, the arm with which he claimed he had held up the body as he drove, was free of stains. But the most damning evidence was revealed within a few days when Henry's cousin Paul Beattie, arrested on suspicion of complicity in the crime, confessed to having purchased a shotgun on 24 June at the request of Henry and delivering it to him on the following day.

The trial commenced on the first anniversary of Beattie's wedding to Louise Owen and ended sixteen days later. On 8 September, a jury of twelve Virginia farmers conferred for 58 minutes before returning with the unanimous verdict of guilty. According to the newspapers, "the twelve jurymen did not hesitate to admit to their friends that they stood in judgment not only over the cold-blooded murderer, but upon his

marital infidelity as well." (Nashville Tennessean, 9 Sept. 1911, p. 1)

On 24 November; the day of the execution (Friday as Harrell's ballad noted), Beattie finally confessed his guilt:

I, Henry Clay Beattie, Jr., being desirous of standing right before God and man, do on this 24th day of November, 1911, confess my guilt of the crime charged against me.

Much that has been published concerning the details of said crime is not true, but the awful fact, without the harrowing circumstances, remains.

For this action I am truly sorry, and, believing that I am at peace with God and am soon to pass into His presence, this statement is made.

Which of the "harrowing circumstances" were not true? We will probably never know.

In retrospect, then, it seems reasonable that Harrell's ballad was composed soon after the execution. Although elements of the narrative are found in older songs, they seem quite appropriate here. For example, though the parade of grey-headed father, brother, and sister, coming to visit Beattie in his cell, suggests stanzas of the ballad "Charles Guiteau," Henry did bid his father and sister goodbye on the morning of the execution. Probably they, and his brother, who also visited him at times in jail, prevailed upon him to confess before his death. The Russell song was probably also written soon after the execution. The only detail that seems false is the reference to Henry telling his wife she wouldn't need a wrap, as she was wearing her uncle's raincoat all the time she was in the car.

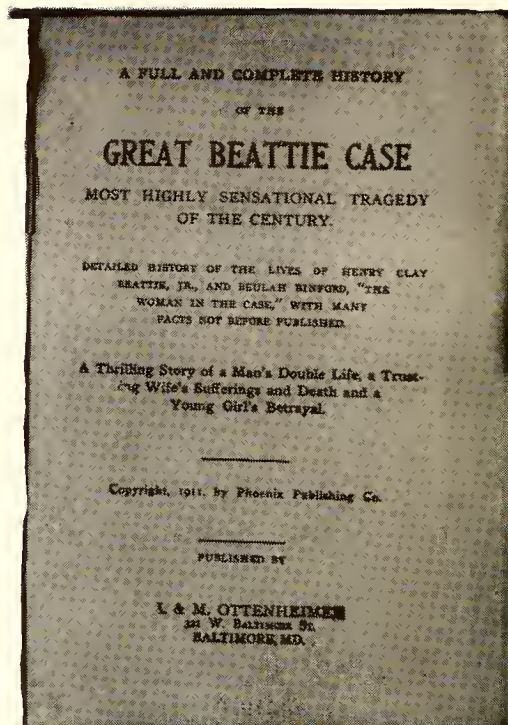
One trivial anecdote, the sort of detail that folklorists delight in, was recounted in the Ottenheimer book:

Maize Green, a negro "mammy" who was nursing Mrs. Henry Clay Beattie during her illness when the baby was born, said today that one midnight about four weeks before the tragedy, as she was sleeping in the same room where Mrs. Beattie and babe were, she had a fearful dream, awakening Mrs. Beattie with a shriek.

"What is the matter, Maizi?" asked Mrs. Beattie, startled from her slumber.

"Miss Louise, I saw a man creep into this room, pass around my couch, and point a gun in your face. . . The man put the gun in your face and pulled the trigger. Just as the gun exploded it tore into your face, and you were killed."

I learned nothing further about Henry Clay Beattie until last year, when I visited Walter "Kid" Smith in Fredericksburg, Virginia. (An account of that visit appears elsewhere in this issue of JEMFQ.) Toward the end of our interview, I asked Walter if he knew anything of a song about Henry Clay



PREFACE.

It is doubtful if any crime of the twentieth century—a century marked thus far by crime and bloodshed—has stirred the country to the extent of this latest and most sensational one, as the result of which the principal is now in the condemned cell in the State Prison at Richmond, Va., awaiting his execution, his wife, whom he brutally murdered, in her grave; the woman in the case a social outcast, so degraded that even the great and wicked city of New York, where she fled for refuge from public opinion, has reviled her; the broken-hearted old father of the murderer, bowing his head in shame and sorrow, yet still praying some legal means may be devised to save his unworthy son from the electric chair, and last, but not least, a motherless infant, with relatives, who will also soon be an orphan.

Truly a pathetic picture of twentieth century civilization and enlightenment, a sad commentary on the wild passions of the day, and a pitiable condition of human affairs, which once more verifies the ancient biblical injunction, "The wages of sin is death."

Beattie. It was the high point of a marvelous interview when, after leaning back for a few moments, Walter sang me the following fragment, to the tune of "Casey Jones."

Yonder comes Beattie on a automobile,
Riding so fast you could just see the wheels;
With a ring on his finger and a gun on his
hand,
Said "Excuse me, Ladies, I'm a rambling
man."

Perhaps because of the influence on the singer's memory of the tune of "Casey Jones," the stanza as Walter Smith recalled it was as suggestive of songs of fast-living rounders as of murderers. But at any rate, I was delighted to hear, after five years, the tune to this Beattie song.

My interest in these ballads has not abated. I still hope that further searching will uncover a few other fragments--perhaps even a third, different, ballad. When other collectors know what songs to look for, it is more likely that additional variants will turn up. But the songs do not seem to be widely known and I imagine that in another generation they will be forgotten, except through the permanent memorial of Kelly Harrell's recording. Perhaps then the descendants of Henry Clay Beattie Jr. will be allowed to forget the history of their infamous forebear.



Beulah Binford the "Other Woman"

JEMF LPs STILL AVAILABLE

Both JEMF 101, "The Carter Family on Border Radio," and JEMF 102, "The Sons of the Pioneers," are still available from the JEMF, for \$4.25 to members of the Friends of JEMF, \$5.25 to others. (Calif. residents add 5% sales tax; foreign, add \$1.00 postage.)

COMMERCIAL MUSIC DOCUMENTS: NUMBER FOURTEEN

The two concurrent series of Commercial Music Graphics and Commercial Music Documents nominally have dealt with graphic materials respectively intended, or not intended, for the public eye. In reality the subject matter of the two series has occasionally overlapped; the subject of this discussion is an example. In Graphics No. 19 (JEMFQ No. 14, p. 114) Archie Green displayed two Vocalion record sleeves and commented on various aspects of sleeves in general. Although one of the exhibits included a listing of Vocalion old time tunes, he did not discuss sleeves as a source of discographic information. To the extent that such sleeve listings are sources for later discographers, they are the proper subject of the Documents Series.

The compilation of record listings in the relatively obscure areas such as hillbilly, race, or foreign language ethnic material is often a painstaking operation, especially when company files are not available for examination. When the records themselves have not been available, discographers have had to resort to any and all secondary sources: release notices in trade journals, advertisements in newspapers, dealers' release sheets, catalogs and supplements, and, occasionally, record sleeves. Of course, none of the above sources can be taken as fully reliable--but then again, neither can the label on the record itself. Typographical errors, clerical errors, sudden decisions not to release an item already advertised--these were only some of the reasons that sleeves and other secondary sources could be misleading. (For example, No. 8408 in the listing shown is not a tenor solo, but a vocal trio.)

On the following page is reproduced (with slight reduction in size) a Regal Records sleeve, printed probably in late 1930 or early 1931, in black ink on orange paper. The front of the sleeve shows sketches from a Christmas dance ball, appropriate to the popular dance record series, but it is apparent that the bulk of the listing on the back of the sleeve caters to the old time music purchaser.

Country Folk Songs

- A PICTURE FROM LIFE'S OTHER SIDE—
Vocal Duet, Nov. Acc. Smoky Mountain Twins
8370 WHERE WE NEVER GROW OLD—
Vocal Duet, Nov. Acc. Smoky Mountain Twins
MY BLUE RIDGE MOUNTAIN HOME—
Tenor Solo Vernon Dalhart
8408 GOLDEN SLIPPERS—Tenor Solo, Vernon Dalhart
WHEN THE MOON SHINES DOWN UPON
THE MOUNTAIN—Tenor Solo Vernon Dalhart
8409 WHEN THE WDRK'S ALL DONE THIS FALL
Tenor Solo Vernon Dalhart
I'LL MEET HER WHEN THE SUN GOES
DOWN—Tenor Solo Vernon Dalhart
8488 SHINE ON HARVEST MOON—
Tenor Solo Vernon Dalhart
I'M DRIFTING BACK TO DREAMLAND—
Tenor Solo, Nov. Acc. Vernon Dalhart
8527 THE LITTLE BROWN JUG—
Tenor Solo Vernon Dalhart
THAT OLD WOODEN ROCKER—
Tenor Solo Vernon Dalhart
8551 LITTLE ROSEWOOD CASKET—
Tenor Solo Vernon Dalhart
CLIMBING UP DE GOLDEN STAIRS—
Tenor Solo, Nov. Acc. Vernon Dalhart
8567 THE LITTLE GREEN VALLEY—
Tenor Solo Vernon Dalhart
BLUE YODEL No. 1—
Voice with Guitar Frankie Wallace and His Guitar
8604 WAY OUT ON THE MOUNTAIN—
Voice with Guitar Frankie Wallace and His Guitar
THAT BIG ROCK-CANDY MOUNTAIN—
Tenor Solo, Nov. Acc. Frank Luther
8697 THE BOWERY BUMS—
Tenor Solo, Guitar Acc. Frank Luther
MY LITTLE OLD HOME DOWN IN
NEW ORLEANS—Tenor Solo, Guitar Acc.
8752 LULLABY YODEL—
Tenor Solo, Guitar Acc. Frank Luther
TURKEY IN THE STRAW—
Square Dance with Calls Hobbs Brothers
8759 PATTY ON THE TURNPIKE—
Square Dance with Calls Hobbs Brothers
WAITIN' FOR THE TRAIN—
Singing with Guitars Ed. (Jake) West
8775 OKLAHOMA BLUES—
Tenor Solo, Guitar Acc. Frank Luther
BLUE YODEL No. 4 (California Blues)—
Singing with Nov. Acc. Frank Luther
8790 MEMPHIS YODEL—
Singing with Guitar Frank Luther
I'M LONELY AND BLUE—
Tenor Solo, Nov. Acc. Frank Luther
8824 LEFT MY GAL IN THE MOUNTAINS
Male Duet, Nov. Acc. C. Robison & F. Luther
MY CAROLINA SUNSHINE GIRL—
Tenor Solo, Nov. Acc. Frank Luther
8864 SHE'S OLD AND BENT—
Voice, Guitar Frankie Wallace & His Guitar
WHEN IT'S SPRINGTIME IN THE
ROCKIES—Vocal Duet, Nov. Acc. Frank Luther
8883 WHEN THE ROSES BLOOM FOR THE
BOOTLEGGER—Tenor Solo, Nov. Acc. Frank Luther
FARM RELIEF SONG—
Vocal with Nov. Acc. Lone Star Ranger
8885 THE RAILROAD BOOMER—
Vocal with Nov. Acc. Carson J. Robison Trio
I DON'T WORK FOR A LIVING—
Vocal with Nov. Acc. Frankie Wallace
8903 I'M RIDING THE BLINDS ON A TRAIN
HEADED WEST—Vocal with Nov. Acc. Frankie Wallace
FRANKIE AND JOHNNY—
Vocal with Nov. Acc. Carson Robison Trio
8934 WOMAN DOWN IN MEMPHIS—
Vocal with Nov. Acc. Carson Robison Trio
BLUE YODEL No. 5—
Voice with Nov. Acc. Frankie Wallace
8937 OUR OLD FAMILY ALBUM—
Voice with Nov. Acc. Frankie Wallace
PAPPY'S BURIED ON THE HILL—
Vocal with Nov. Acc. Lone Star Ranger
8938 THE PRISON WARDEN'S SECRET—
Vocal with Nov. Acc. Lone Star Ranger
RPD RIVER VALLEY—
Vocal with Nov. Acc. Carson Robison Trio
8954 I'M JUST A BLACK SHEEP—
Vocal with Nov. Acc. Lone Star Ranger
EVERYBODY DOES IT IN HAWAII—
Vocal with Nov. Acc. Frankie Wallace
8956 DOWN ON THE OLD PLANTATION—
Vocal with Nov. Acc. Carson Robison Trio
OH FOR THE WILD AND WOOLLY WEST—
Vocal with Nov. Acc. Frankie Wallace
8973 11 MORE MONTHS AND 10 MORE DAYS—
Vocal with Nov. Acc. Lone Star Ranger
BLUE YODEL No. 6—
Vocal Frankie Wallace and His Guitar
8994 LIVIN' IN THE MOUNTAINS—
Vocal Frankie Wallace and His Guitar
NAW, I DON'T WANTA BE RICH—
Vocal with Nov. Acc. Carson Robison Trio
10101 NEVER LEAVE YOUR GAL TOO LONG—
Vocal with Nov. Acc. Carson Robison Trio

Country Folk Songs (Cont.)

- CARRY ME BACK TO THE MOUNTAINS—
Vocal with Nov. Acc. Carson Robison Trio
10102 I'LL NEVER SEE MY DARLING ANY MORE
Vocal, Nov. Acc. Carson Robison Trio
CLEMMENTINE THE BARGAIN QUEEN—
Vocal, Nov. Acc. Betsy White
10103 I'M THE LADY THAT'S KNOWN AS LOU—
Vocal, Nov. Acc. Betsy White
ROCKY MOUNTAIN SAL—
Sam Cole and His Corn Huskers
10105 IN DEAR OLD TENNESSEE—
Sam Cole and His Corn Huskers
DOWN AT THE BOTTOM OF THE MOUN-
TAIN—Novelty Sam Cole and His Corn Huskers
10077 IN 1992—Nov Sam Cole and His Corn Huskers
SHE'LL BE COMIN' 'ROUND THE MOUN-
TAIN—Voices with Nov. Acc. The Pickard Family
8716 DOWN IN ARKANSAS—
Voice, with Novelty Acc. The Pickard Family
GOODBYE MY HONEY, I'M GONE—
Voices with Novelty Acc. The Pickard Family
8753 BUFFALO GALS—
Voices with Novelty Acc. The Pickard Family
THOMPSON'S OLD GRAY MULE—
Voices with Novelty Acc. The Pickard Family
8776 THE LITTLE RED CABOOS—
Voices with Novelty Acc. The Pickard Family
- BIRMINGHAM JAIL—
Voice with Novelty Acc. Dad Pickard
8792 BEHIND THE PARLOR DOOR—
Voice with Novelty Acc. Dad Pickard
KITTY WELLS—
Mixed Voices, Novelty Acc. The Pickard Family
8972 THE OLD GREY GOOSE IS DEAD—
Mixed Voices, Novelty Acc. The Pickard Family
HE NEVER CAME BACK—
Mixed Voices, Novelty Acc. The Pickard Family
8992 GOODBYE, MR. GREENBACK—
Mixed Voices, Novelty Acc. The Pickard Family
THE OLD GREY GOOSE IS DEAD—
Mixed Voices, Novelty Acc. The Pickard Family
10049 ON THE DUMMY LINE—
Mixed Voices, Novelty Acc. The Pickard Family
THEY CUT DOWN THE OLD PINE TREE—
Vocal, Novelty Acc. Carson Robison Trio
9015 SHE WAS BRED IN OLD KENTUCKY—
Vocal, Novelty Acc. Carson Robison Trio
WHEN THE BLOOM IS ON THE SAGE—
Vocal, Novelty Acc. Carson Robison Trio
9018 JUST BREAK THE NEWS TO MOTHER—
Vocal, Novelty Acc. Carson Robison Trio
YODELING COWBOY—
Vocal Frankie Wallace and His Guitar
9017 THE COWBOY'S LAMENT—
Tenor Solo, Nov. Acc. Vernon Dalhart
I'M GLAD I'M A BUM—
Vocal with Guitar Mopey Dick
10047 OVER AT THE OLD BARN DANCE—
Vocal Frankie Wallace and His Guitar
LEAVE THE PURTY GALS ALONE—
Male Duet Carson Robison Trio
10050 POOR MAN'S HEAVEN—
Male Duet, Novelty Acc. Carson Robison Trio

Country Folk Songs (Cont.)

- TARIFF BILL SONG—
Vocal with Novelty Acc. Vernon Dalhart
10051 DON'T MARRY A WIDOW—
Vocal with Novelty Acc. Vernon Dalhart
MOONLIGHT ON THE COLD RADO—
Vocal with Novelty Acc. Carson Robison Trio
10076 I'M DRIFTING BACK TO DREAMLAND—
Vocal with Novelty Acc. Carson Robison Trio
RDLL DEM COTTIDN BALES—
Vocal with Novelty Acc. Vernon Dalhart
10078 MOBILE-ALABAM—
Vocal with Novelty Acc. Vernon Dalhart
HOBBO BILL'S LAST RIDE—
Vocal Frankie Wallace and His Guitar
10079 MY PRETTY QUADROON—
Vocal with Novelty Acc. Carson Robison Trio

College Songs

- ANCHORS AWEIGH (Navy)—
March March
8998 ON, WISCONSIN (U. of Wisconsin)—
March March
10032 VICTORY, THE (U. of Michigan)—
March March
8986 ON, BRAVE OLD ARMY TEAM (Army)—
March March
VICTORY MARCH (U. of Notre Dame)—
March March
8960 STEIN SONG, THE (U. of Maine)—
March March
MY LOVE PARADE—
March March
10056 UP THE STREET (Harvard University)—
March March
BETTY CO-ED—
March March
RAMBLING WRECK FROM GEORGIA TECH—
March March
10092 WASHINGTON AND LEE SWING—
March March
COME JOIN THE BAND (Stanford Univ.)—
March March
10133 FIGHT ON—Medley (Univ. of So. California)—
March March

Marches

- MARCH INDIENNE—
Regal Military Band
986 SECOND REGIMENT CONN. MARCH—
Regal Military Band
WASHINGTON POST—
Regal Military Band
9148 OUR DIRECTOR—
Regal Military Band
STARS AND STRIPS FOREVER—
Regal Military Band
9348 UNDER THE DOUBT FLE—
Regal Military Band
9362 REPASZ BAND—
Regal Military Band
GEE WHIZ—
Regal Military Band
- KISS ME AGAIN—
Waltz
8700 YESTER THOUGHTS—
Waltz
8570 ESTRELLITA—
Waltz
JOLLY FELLOWS WALTZ—
Waltz
8591 MARCH OF THE TOYS—
(From Babes in Toyland)
Waltz
8351 PAN AMERICANA—
Waltz
OLD TIMER'S WALTZPS (Part 1)
Waltz
8351 OLD TIMER'S WALTZPS (Part 2)
Waltz
DIVER THE WAVES—
Waltz
8282 BLUE DANUBE WALTZ—
Waltz

Pipe Organ Records

- HARK! THE HERALD ANGELS SING—
Norbert Ludwig
8167 SILENT NIGHT, HOLY NIGHT—
Norbert Ludwig
ADESTP FIDELES—
Norbert Ludwig
8168 HOLY NIGHT—
Norbert Ludwig
CHRIST THE LORD HAS RISEN—
Edmund Cromwell
8254 HOSANNA—
Edmund Cromwell
A DREAM—
Edmund Cromwell
8272 AT DAWNING—
Edmund Cromwell
HONOLULU MOON—
Edmund Cromwell
8301 SO BLUE—
Edmund Cromwell
RUSSIAN LULLABY—
Edmund Cromwell
8343 LOVE'S OLD SWEET SONG—
Edmund Cromwell

Hawaiian Records

- ALOHA OE—
Hawaiian Quintette South Sea Islanders
8325 ONE, TWO, THREE, FOUR—
Hawaiian Quintette South Sea Islanders
HONOLULU HOME SWEET HOME—
Duet Guitars, Voc. Refrain Ferera's Hawaiians
8345 ON THE SOUTH SEA ISLE—
Duet Guitars, Voc. Refrain Ferera's Hawaiians
FAREWELL BLUES—
Hawaiian Blue Guitars Sam Ku West
8368 ST. LOUIS BLUES—
Hawaiian Blue Guitars Sam Ku West
DREAMY HAWAII—
Duet Guitars, Voc. Refrain Ferera's Hawaiians
8386 LONELY NIGHTS IN HAWAII—
Duet Guitars, Voc. Refrain Ferera's Hawaiians
THE MEMPHIS BLUES—
Hawaiian Blue Guitars Sam Ku West
8387 HAWAIIAN HULA BLUES—
Hawaiian Blue Guitars Sam Ku West

The Brunswick 100 Series --

"SONGS from DIXIE"

With this issue of JEMFQ we begin a listing of the Brunswick 100 record series, one of the major sequences of hillbilly record releases during the late 1920s and early 1930s. A product of the Brunswick-Balke-Collender Company, the series was initiated in April of 1927 and terminated in March 1933. In the intervening years, the Brunswick label changed owners twice: it was purchased by Warner Brothers Pictures, Inc. in April 1933; this outfit continued the label through a subsidiary company, the Brunswick Radio Corp. In December 1931 Consolidated Film Industries, Inc. formed the Brunswick Record Corp. to take over rights to the labels produced by the Brunswick Radio Corp.

The "Songs from Dixie" series ran from number 100 through 601, but several numbers appear never to have been actually released: 124, 207, 208, 209, and 214. Approximately 200 sides from the series were reissued during 1931 on Sears Robuck's Supertone 2000 series. Some were also issued in the Brunswick popular series (2000-3000-4000), on the Aurora and Polk labels, and a few appeared on the Vocalion 5000 hillbilly series simultaneously. (In the latter case, they were assigned new Vocalion master numbers) Certain recordings were released overseas as well: on the Australian Brunswick label, using the same catalog numbers as on American Brunswick; and in Great Britain, on the Brunswick, Decca, Rex, and Panachord labels.

Most of the recordings were made in New York (E master series) or Chicago (C series), but some were recorded on field trips in several southern cities, including Atlanta (AT or ATL); Ashland, Ky. (AL); Birmingham (BIRM); Dallas (DAL); Knoxville (K); and New Orleans (NO). Other sessions were held in Los Angeles (LA or LAE), San Francisco (SF), Minneapolis (MP), and some unidentified cities. Dates for most of the selections can be estimated from the following table of approximate recording dates for certain master numbers:

E 21270	Dec 1927	C 1800	Mar 1928	AL 120	Feb 1928
E 23000	May 1927	C 1900	May 1928	ATL 360	Apr 1928
E 25480	Dec 1927	C 2050	Jul 1928	ATL 8000	Apr 1930
E 28040	Aug 1928	C 2380	Oct 1928	ATL 6700	Nov 1930
E 29350	Feb 1929	C 2970	Feb 1929	BIRM 800	Nov 1928
E 30150	Jun 1929	C 3270	Apr 1929	NO 750	Nov 1928
E 32500	Jun 1930	C 3620	Jun 1929	NO 6700	Nov 1930
E 34100	Aug 1930	C 4030	Aug 1929	K 8700	Mar 1930
E 25900	Jan 1931	C 5070	Jan 1930		
		C 6090	Sep 1930		

The Brunswick 100 series was not released in strict numerical order. For example, August 1927 releases, according to Talking Machine World, included 133, 148, and 156. September 1927 releases included 128, 140, 169, and 174. November releases included 129, 138, 143, 146, 154, and 182. This suggests that although Brunswick allocated continuous blocks of numbers of particular artists (e. g., Vernon Dalhart: 137-140, Buell Kazee, 154-157, etc.), they may actually have spaced out each artist's releases in such a block over several months. Release dates are accordingly difficult to determine precisely without specific details on each record. However, the following short table provides a rough guide:

100	Apr 1927
200	Jan 1928
300	Apr 1929
400	Jan 1930
480	Jan 1931
500	Mar 1931
600	Feb 1933

Approximately 100 different artist groups were represented on the 500 releases in the series, but five groups accounted for over one third of all the recordings: MacFarland and Gardner (67 releases, 79 including those with the Old Southern Sacred Singers), Kessinger Brothers (29), Al Hopkins' Buckle Busters (21-1/2), Buell Kazee (24), and the McCravey Brothers (20). When these figures are taken into account, along with 17 releases each by Vernon Dalhart and Frank Marvin, over two dozen records by cajun performers, nearly as many by Texas artists, and almost a dozen by California-based artists, one sees that the series concentrated on performers from the Ozarks and westward, with the deep south and far southeast not nearly so well represented as on other early hillbilly series such as the Columbia 15000s or the Okeh 45000s. And like the other "hillbilly" series, the Brunswick 100 series included several artists that hardly fitted the description of "hillbilly": John Wilfahrt's polka orchestra, an anonymous Municipal Band (#601), and Henri Lecroix's French Canadian group, to name a few; but whether these inclusions represent some deliberate policy decisions or just accident is difficult to determine at present.

The layout of the listing that follows should be largely self-explanatory, with possibly one exception. The second column lists master numbers. In the case of a single entry, that master number is the one that was actually released. In the case of two or three consecutive master numbers, these are all the masters recorded although only one was released.

100	E-21511-12	VERNON DALHART	Billy the Kid
	E-21509-10	" "	The Three Drowned Sisters
101	E-21503	VERNON DALHART	Wreck of the Royal Palm
	E-21508	" "	The Wreck of the Number Nine
102	E-21936	VERNON DALHART	Billy Richardson's Last Ride
	E-21937-38	" "	My Little Home in Tennessee
103	E-21940-41	AL HOPKINS & BUCKLE BUSTERS	East Tennessee Blues
	E-21942-43	" "	Round Town Girls
104	E-21946	AL HOPKINS & BUCKLE BUSTERS	Bristol Tennessee Blues
	E-21944-45	" "	Buck-Eyed Rabbits
105	E-21949	AL HOPKINS & BUCKLE BUSTERS	Cinda
	E-21950-51	" "	Sally Ann
106	E-21955	AL HOPKINS & BUCKLE BUSTERS	Governor Alf Taylor's Fox Chase
	E-21952-53	" "	Kitty Waltz
107	E-21956	McFARLAND & GARDNER	Hand Me Down My Walking Cane
	E-21957-58	" "	My Carolina Home
108	E-21959-60	McFARLAND & GARDNER	Down By the Riverside May
	E-21961	" "	You're as Welcome as the Flowers in/
109	E-21962	McFARLAND & GARDNER	Are You Tired of Me, My Darling/Mine
	E-21963	" "	You Give Me Your Love & I'll Give You/
110	E-21966	McFARLAND & GARDNER	I Was Born Four Thousand Years Ago
	E-21964-65	" "	Knoxville Girl
111	E-21969	McFARLAND & GARDNER	There's No Disappointment in Heaven
	E-21967-68	" "	When the Roses Bloom Again
112	E-21916	UNCLE DAVE MACON	Death of John Henry
	E-21918	" "	On the Dixie Bee Line
113	E-21922-23	UNCLE DAVE MACON	Diamonds in the Rough
	E-21920-21	" "	Never Make Love No More Hen
114	E-21925	UNCLE DAVE MACON	The Cross Eyed Butcher & Cackling/
	E-21926-27	" "	Hold On to the Sleigh
115	B-12069-A	OLD SOUTHERN SACRED SINGERS	'Tis a Picture from Life's Other Side
	B-12070-A	" "	Where We Never Grow Old
116	E-21932-33	McFARLAND & GARDNER	Bully of the Town
	E-21934	" "	Pretty Polly
117	E-22018-19	VERNON DALHART	Barbara Allen
	E-22016-17	" "	Wreck of the C & O Number Five
118	E-21799-800	"DOCK" BOGGS	Down South Blues
	E-21801	" "	Sugar Baby
119	E-21763-64	WEST VIRGINIA SNAKE HUNTERS	Standin' in the Need of Prayer
	E-21766-67	(John & Emery McClung)	Walk in the Streets (Of Glory)
120	E-21807-808	DYKES' MAGIC CITY TRIO	Cotton-Eyed Joe
	E-21832	" "	Tennessee Girls
121	E-22020-21	VERNON DALHART & CARSON	The House at the End of the Lane
	E-22022-23	ROBISON "	My Blue Ridge Mountain Home
122	E-22085-86	VERNON DALHART	The Gypsy's Warning
	E-22089-90	" "	Mollie Darling

123	E-22157-59	VERNON DALHART	Get Away, Old Man, Get Away
124	E-22160-61	" "	Pretty Little Dear
125	E-21839-40	DYKES' MAGIC CITY TRIO	Ida Red
	E-21837-38	" "	Shortening Bread
126	E-25319-20	VERNON DALHART & CARSON	Old Plantation Melody
	E-25323-24	ROBISON	When the Sun Goes Down Again
127	E-21804	DYKES' MAGIC CITY TRIO	Frankie
	E-21806	" "	Poor Ellen Smith
128	E-21845-47	DYKES' MAGIC CITY TRIO	Golden Slippers
	E-21848	" "	Hook and Line
129	E-21836	DYKES' MAGIC CITY TRIO	Free Little Bird
	E-21834	" "	Huckleberry Blues
130	E-21810	DYKES' MAGIC CITY TRIO	Twilight Is Stealing
	E-21851	" "	Far Beyond the Blue Sky
131	E-21795-96	"DOCK" BOGGS	Country Blues
	E-21797-98	" "	Sammie, Where Have You Been So Long
132	E-21812	"DOCK" BOGGS	Danville Girl
	E-21814	" "	Pretty Polly
133	E-21818	"DOCK" BOGGS	'Hard Luck Blues
	E-21815-16	" "	New Prisoner's Song
134	E-21774-76	JOHN & EMERY McCLUNG	Birdie
	E-21777-79	" "	The Fun is All Over
135	E-21768	JOHN & EMERY Mc CLUNG	Chicken
	E-21772-73	" "	Liza Jane
136	E-21780	JOHN & EMERY McCLUNG	It's a Long Way to Tipperary Rose
	E-21784-85	" "	When You Wore a Tulip and I Wore Red/
137	E-22233-34	VERNON DALHART	The Dying Cowboy (Bury Me Not on the Lone Prairie)
	E-22231-32	" "	A Home On the Range Dogies)
138	E-22235-36	VERNON DALHART	A Cowboy's Herding Song-(Lay Down/
	E-22237-38	" "	Cowboy's Evening Song
139	E-22229-30	VERNON DALHART	The Miner's Doom
	E-22227-28	" "	The Return of Mary Vickery
140	E-22241-42	VERNON DALHART	Meet Me Tonight in Dreamland
	E-22239-40	" "	Till We Meet Again
141	E-22204	EWEN HAIL	Cowboy's Lament
	E-22208	" "	Lavender Cowboy
142	E-22465-66	VERNON DALHART	Down On the Farm
	E-22467 68	" "	My Mother's Old Red Shawl Valley
143	E-22469-70	VERNON DALHART	The Jealous Lover of Lone Green /
	E-22471-72	" "	Nellie Dare & Charlie Brooks
144	E-22493-94	BUELL KAZEE	John Hardy
	E-22495-96	" "	Roll On, John
145	E-22498-97	BUELL KAZEE	Rock Island
	E-22499-500	" "	Old Whisker Bill, the Moonshiner
146	E-22501-02	DeFORD BAILEY	Dixie Flyer Blues
	E-22475-76	" "	Pan American Blues
147	E-22508	DeFORD BAILEY	Muscle Shoal Blues
	E-22503-04	" "	Up Country Blues
148	E-22511	DeFORD BAILEY	Alcoholic Blues
	E-22505-06	" "	Evening Prayer Blues
149	E-25321-22	VERNON DALHART & CARSON	When the Moon Shines Down Upon
		ROBISON	the Mountain
	E-25317-18	DALHART-ROBISON-HOOD	Sing On Brother, Sing
150	E-22523-24	BLUE RIDGE GOSPEL SINGERS	On the Hills Over There
	E-22537-39	(Buell Kazee & Lester O'Keefe)	'Twill Be Glory Bye and Bye
151	E-22525-26	BLUE RIDGE GOSPEL SINGERS	My Loves Ones Are Waiting For Me
	E-22531-32	(Buell Kazee & Lester O'Keefe)	O Why Not Tonight?
152	E-22527-28	BLUE RIDGE GOSPEL SINGERS	I'm Alone in This World
	E-22529-30	(Buell Kazee & Lester O'Keefe)	I'm Going Home to Die No More
153	E-22772-74	VERNON DALHART	The Engineer's Dream
	E-22761-63	" "	The Mississippi Floor

154	E-22533-34	BUELL KAZEE	Darling Cora
	E-22535-36	" "	East Virginia
155	E-22562-63	BUELL KAZEE	The Ship That's Sailing High
	E-22564-65	" "	If You Love Your Mother (Meet Her In/
156	E-22568-69	BUELL KAZEE	The Little Mohee The Skies)
	E-22566-67	" "	The Roving Cowboy
157	E-22570-72	BUELL KAZEE	The Old Maid
	E-22573-74	" "	The Sporting Bachelors
158	E-22778	KANAWHA SINGERS	Hail West Virginia
	E-22777	" "	West Virginia Hills
159	E-22966-67	OLD SOUTHERN SACRED SINGERS	Nothing Between
	E-22971-72	" "	Safe in the Arms of Jesus
160	E-25682	McFARLAND & GARDNER	I Will Sing of My Redeemer
	E-22683	" "	When Our Lord Shall Come Again
161	E-22924	OLD SOUTHERN SACRED SINGERS	I Am Bound For the Promised Land
	E-22922	" "	The Old Time Religion
162	E-22932	OLD SOUTHERN SACRED SINGERS	Take the Name of Jesus With You
	E-22935	" "	Will There Be Any Stars in My Crown?
163	E-23037-38	LESTER McFARLAND & ROBERT	The Tennessee Jail Bird
	E-23029-30	A. GARDNER/LESTER McFARLAND	Casey's Whistle
164	E-22896-97	McFARLAND & GARDNER	I'll Be All Smiles Tonight
	E-23035-36	" "	I'm Free Again
165	E-22959-60	OLD SOUTHERN SACRED SINGERS	Just Break the News to Mother Me
	E-22973-74	" "	My Mother's Prayers Have Followed/
166	E-23021-23	OLD SOUTHERN SACRED SINGERS	Going Down the Valley One By One
	E-23024-26	" "	Onward Christian Soldiers
167	E-22888-89	LESTER McFARLAND & ROBERT	Blind Child's Prayer
	E-23027-28	A. GARDNER	Letter That Came Too Late
168	E-23031-32	LESTER McFARLAND	Joe Turner Blues
	E-22883-84	McFARLAND & GARDNER	The Texas Rangers
169	E-22886-87	McFARLAND & GARDNER	The Bright Sherman Valley
	E-23039-40	" "	The East Bound Train
170	E-22890-91	McFARLAND & GARDNER	Three Leaves of Shamrock
	E-22892-93	" "	Gentle Anna Tree
171	E-22880-82	McFARLAND & GARDNER	He Carved His Mother's Name Upon a/
	E-22894-95	" "	'Tis Home Because Mother is There
172	E-22927-29	OLD SOUTHERN SACRED SINGERS	The Home Over There
	E-22930-31	" "	What a Friend We Have in Jesus
173	E-23328-30	VERNON DALHART	The Death of Lura Parsons
	E-23284-85	" "	Jim Blake
174	E-23118	AL HOPKINS & BUCKLE BUSTERS	Daisies Won't Tell
	E-23117	" "	Sweet Bunch of Daisies
175	E-23125	AL HOPKINS & BUCKLE BUSTERS	Black Eyed Susie
	E-23126	" "	Cluck Old Hen
176	E-23286	AL HOPKINS & BUCKLE BUSTERS	When You Were Sweet Sixteen
	E-23289	" "	Down the Meadow Lane
177	E-23175-76	AL HOPKINS & BUCKLE BUSTERS	C. C. & O. Number 558
	E-23128-29	" "	The Nine Pound Hammer
178	E-24526-29	AL BERNARD	Casey Jones
	E-23397-99	" "	Steamboat Bill
179	E-23150-51	AL HOPKINS & BUCKLE BUSTERS	Johnson Boys
	E-23130-31	" "	Whoa, Mule Blues)
180	E-23111	AL HOPKINS & BUCKLE BUSTERS	Blue Ridge Mtn. Blues (Blue Ridge/
	E-23146-47	" "	Echoes of the Chimes
181	E-23179	AL HOPKINS & BUCKLE BUSTERS	She'll Be Comin' 'Round the Mountain
	E-23169-70	" "	Hear Dem Bells
182	E-23149	AL HOPKINS & BUCKLE BUSTERS	Boating Up Sandy
	E-23183	" "	Bug in the Taters
183	E-23186	AL HOPKINS & BUCKLE BUSTERS	Baby Your Time Ain't Long
	E-23171	" "	Georgie Buck
184	E-23120	AL HOPKINS & BUCKLE BUSTERS	Down to the Club
	E-23173-74	" "	The Feller That Looked Like Me
185	E-23178	AL HOPKINS & BUCKLE BUSTERS	Darling Nelly Gray
	E-23123	" "	Sleep Baby Sleep

186	E-23181-82 E-23191-92	AL HOPKINS & BUCKLE BUSTERS "	Ride That Mule Roll On the Ground
187	E-23187-88 E-23189-90	AL HOPKINS & BUCKLE BUSTERS "	Oh Where Is My Little Dog Gone? Wasn't She a Dandy?
188	E-24161 E-24162	M. O. KELLER "	Two Little Girls in Blue In the Shadow of the Pines
189	E-24213-16 E-23169-70	KANAWHA SINGERS AL HOPKINS & BUCKLE BUSTERS	Golden Slippers Hear Dem Bells
190	E-25517-18 E-25632-33	LESTER McFARLAND & ROBERT A. GARDNER	The Old Rugged Cross Rock of Ages
191	E-25222-23 E-25224-25	AL BERNARD WITH THE GULLY JUMPERS	On a Good Old Time Straw-Ride I'm a Twelve O'Clock Feller (In a Nine O'Clock Town)
192	E-25509-10 E-25560-61	FRANK & JAMES McCRAVY "	I Want to Go There Jacob's Ladder
193	E-25676-77 E-2511-12	FRANK & JAMES McCRAVY "	De'ese Bones Gwine Rise Again Six Feet of Earth
194	E-25596-97 E-25594-95	FRANK & JAMES McCRAVY "	When They Ring the Golden Bells Will the Circle Be Unbroken
195	E-25636-37 E-25634-35	LESTER McFARLAND & ROBERT A. GARDNER	I'm Forever Blowing Bubbles Let the Rest of the World Go By
196	E-25562-63 E-25678-79	FRANK & JAMES McCRAVY "	I Shall Not Be Moved When the Saints Go Marching Home
197	E-25495-96 E-25497-98	FRANK & JAMES McCRAVY "	Silver Threads Among the Gold When You and I were Young, Maggie
198	E-25578-79 E-25722-23	FRANK & JAMES McCRAVY "	Mandy Lee The Trail of the Lonesome Pine
199	E-25477-78 E-25475-76	LESTER McFARLAND & ROBERT A. GARDNER	Seeing Nellie Home (The Quilting Party) Weeping Willow Tree
200	E-25467-68 E-25469-70	LESTER McFARLAND & ROBERT A. GARDNER	The Baggage Coach Ahead The Lightning Express
201	E-25521-22 E-25590-91	LESTER McFARLAND & ROBERT A. GARDNER	In the Garden Sweet Hour of Prayer
202	E-25471-72 E-25473-74	LESTER McFARLAND & ROBERT A. GARDNER	The Two Orphans You'll Never Miss Your Mother Till She's/
203	E-25584-85 E-25586-87	LESTER McFARLAND & ROBERT A. GARDNER	The Drunkard's Dream May I Sleep In Your Barn Tonight, Mr?
204	408 406	HOWARD HANEY "	If Jesus Leads the Army Keep On the Firing Line
205	E-26260 E-26258	KANAWHA SINGERS "	Climbing Up De Golden Stairs Swing Low, Sweet Chariot
206	E-26055-56 E-26061-62	BUELL KAZEE "	Don't Forget Me, Little Darling The Faded Coat of Blue
207			
208			
209			
210	E-26076 E-26077	BUELL KAZEE & SOOKIE HOBBS (Robison)	Red Wing Snow Deer
211	E-26043-44 E-26035-36	BUELL KAZEE "	Poor Little Orphan Boy The Orphan Girl
212	E-26045-46 E-26033-34	BUELL KAZEE "	The Cowboy's Farewell Lady Gay
213	E-26-31-32 E-26063-64	BUELL KAZEE "	The Butcher's Boy (The Railroad Boy) The Wagoner's Lad (Loving Nancy)
214			
215	E-26039-40 E-26041-42	BUELL KAZEE "	Little Bessie My Mother
216	E-26091-92 E-26089-90	BUELL KAZEE "	Teach Me to Forget You Taught Me How to Love You Now/
217	E-26037-38 E-26051-52	BUELL KAZEE "	In the Shadow of the Pines Poor Boy Long Ways from Home You Are False But I'll Forgive You

218	E-26047-48 E-26049-50	BUELL KAZEE "	Gambling Blues A Married Girl's Troubles
219	AL-131-32 AL-121-22	BASCOM LAMAR LUNSFORD "	I Wish I Was a Mole in the Ground Mountain Dew
220	AL-218-19 AL-216-17	KESSINGER BROTHERS "	Goodnight Waltz Wednesday Night Waltz
221	AL-293 AL-296	JACK REEDY & HIS WALKER MOUNTAIN STRING BAND	Chinese Breakdown Ground Hog
222	AL-254 AL-258	McGHEE & WELLING "	He Abides Hide Me
223	AL-278-79 AL-280-81	ROY HARVEY & THE NORTH CAROLINA RAMBLERS	Needs Me Now There's a Mother Old and Gray Who/ There'll Come a Time
224	AL-179 AL-150	WARREN CAPLINGER'S CUMBER- LAND MOUNT'N ENTERTAINERS	McDonald's Farm Nobody's Business
225	AL-310 AL-314	TENNESSEE RAMBLERS "	Arkansas Traveler Cackling Pullet
226	AL-318 AL-189	ALL STAR ENTERTAINERS "	Come to Me Dream of Heaven
227	AL-117-18 AL-135-36	BASCOM LAMAR LUNSFORD "	Lost John Dean Italy
228	AL-127-28 AL-119-20	BASCOM LAMAR LUNSFORD "	Darby's Ram Get Along Home Cindy
229	AL-125-26 AL-137-38	BASCOM LAMAR LUNSFORD "	Lulu Wall Little Turtle Dove
230	AL-133-34 AL-123-24	BASCOM LAMAR LUNSFORD "	Kidder Cole "Nol Pros" Nellie
231	AL-129-30 AL-139-40	BASCOM LAMAR LUNSFORD "	Stepstones Dry Bones
232	AT-364 AT-361	DR. HUMPHREY BATES & HIS POSSUM HUNTERS	Goin' Up-Town How Many Biscuits Can You Eat?
233	E-26975 E-27001	MAURY PEARSON "	Hiding in the Shadows of the Rock Someone Is Praying for You
234	AL-276-77 AL-270-71	ROY HARVEY & THE NORTH CAROLINA RAMBLERS	As We Parted at the Gate I'll Be There Mary Dear
235	AL-208-09 AL-230-31	KESSINGER BROTHERS "	Hell Among the Yearlings Turkey in the Straw
236	AT-333 AT-328 1/2	FLAT CREEK SACRED SINGERS "	Look Away to Calvary Mother, Tell Me of the Angels
237	AL-142 AL-143	JOHN B. EVANS "	The Kicking Mule Three Night's Experience
238	AL-220-21 AL-222-23	KESSINGER BROTHERS "	Garfield March Kanawha March
239	AT-354 AT-348	DR. HUMPHREY BATES & HIS POSSUM HUNTERS	Billy in the Low Ground Eighth of January
240	C-1782-83 C-1758-59	MARC WILLIAMS "	Sioux Indians Willie the Weeper
241	AL-178 AL-181	WARREN CAPLINGER'S CUMBER- LAND MOUNT'N ENTERTAINERS	Big Ball in Town Saro
242	E-27567 E-27568	KANAWHA SINGERS "	Goodbye, My Lover, Goodbye That Good Old Country Town (Where I Was Born)
243	AT-373 AT-375	DR. HUMPHREY BATE & HIS POSSUM HUNTERS	Dill Pickle Rag It in the Sand
244	C-1762-63 C-1765-65	MARC WILLIAMS "	Take Your Foot Out of the Mud and Put/ The Cowboy's Dream
245	AL-169 AL-321	ALL STAR ENTERTAINERS "	When the Work's All Done This Fall Gypsy Love Song
246	AL-301 AL-300	REV. CALBERT HOLSTEIN & SISTER BILLIE HOLSTEIN	You've Found the Only One Garden of My Heart
247	AL-228-29 AL-206-07	KESSINGER BROTHERS "	Zion's Hill Arkansas Traveler
248	E-27782 E-27781	FRANK MARVIN "	Forked Deer Away Out On the Mountain
249	E-27783 E-27784	FRANK MARVIN "	Blue Yodel Blue Yodel Number 2 In the Jailhouse Now

(To be continued)

COMMERCIAL MUSIC GRAPHICS: NUMBER TWENTY-SIX

During the past year in the JEMF Quarterly, Donald Lee Nelson has presented three studies about hillbilly songs stemming from historical events: Ohio Prison Fire, Sinking of the Vestris, Crime at Quiet Dale. Compositions noting these kinds of happenings have been described by terms such as "event song," "topical piece," or "broadside ballad." This latter tag is favored by folklorists in that it dates back many centuries to the development of printing with movable type. The word "broadside" has various meanings in different settings. For example, to sailors it is a ship's side above the waterline and to printers a paper sheet printed on one side. From this latter usage describing the physical piece of paper, the term was extended to the proclamation, poem, or journalistic song printed on the paper itself.

Most accounts of the development of printing make the comment that Gutenberg printed the first broadside at Mainz about 1454 in the form of a papal letter of indulgence. The first English language broadside in an American colony, "Freeman's Oath," came from Stephen Daye's press at Cambridge during 1639. These two items, of course, were not songs. Readers to whom these facts are new will enjoy an excellent, informal introductory book by Leslie Shepard, The Broadside Ballad (London: 1962). Amply illustrated from the author's personal library, it shows the many sizes and shapes of ephemeral broadsides spanning five centuries. Although broadsides continue to be printed to this day, some folklorists also view sound recordings as parallel forms. The plastic disc rather than the printed slip becomes the broadside, or "broadside" becomes the covering term for a whole process involving rapid taping, pressing, and distribution of a recorded song. In this latter sense we feel free to talk about Tom Hall as "a composer in the broadside tradition."

My graphics feature for this issue makes a brief comment about the music industry's use of broadside art in the 1930s. I am assuming that most JEMF Quarterly readers have already seen some examples of broadsides in original or reproduced state. Two beautifully produced books are suggested for readers who wish to see early broadsides as they looked when actually purchased by citizens of our young nation. In 1930 the Yale University Press published Ola

Elizabeth Winslow's American Broadside Verse from Imprints of the Seventeenth and Eighteenth Centuries. Ms. Winslow drew upon original material in the Isaiah Thomas collection at the American Antiquarian Society. Thomas, a pioneer printer and bookseller, began saving ephemeral items in 1768, and founded the American Antiquarian Society in 1812. During 1971 the Imprint Society (Barre, Massachusetts) published Georgia Bumgardner's American Broadside, a large book offering 60 Thomas facsimile reproductions (direct photography and offset printing).

The broadside ballad used in this feature also comes from the Isaiah Thomas collection, by way of Old Sturbridge Village, Massachusetts. Mr. Arthur Schrader, folklorist and musician at the Village, has made "Brave Wolfe" available to me. The Boston printer Nathaniel Coverly had printed two ballads about Wolfe on one sheet around 1800-1810. The first item "cheer up your hearts" has circulated orally and in print from the 1760s to the 1940s. In 1954 Frank Warner recorded a traditional version of this piece for Elektra Records (EKL 13) Songs and Ballads of America's Wars. Eighteenth century colonial wars now seem remote, but we know that Wolfe was mortally wounded on 13 September 1759 at Quebec. The "sad mould'ring cave" song was composed by patriot Thomas Paine and dates to 1775. It did not achieve the wide popularity of the earlier ballad.

It can be seen that early broadside art was simple and crude. For his two General Wolfe ballads printer Coverly selected a "W" medallion and a ship. We can assume that these were stock woodcuts found in Coverly's shop. I do not mean to suggest that no ballads were graced by special woodcuts; I mean to stress, however, that typical ballads were adorned by standard art such as coffins, gallows, deathly scythes, skulls and crossbones, sailing ships, horsemen, soldiers in formation, etc. The fascinating subject of broadside woodcuts, as well as the transition to copper or steel engraving and eventually to photoengraving and modern lithography, lies beyond this feature. My main purpose here is but to display an early woodcut as a form standing behind the graphic art used by the twentieth century sound recording industry.

It was not difficult for a Boston printer in colonial America to head a broadside slip with a crude woodcut. It has been more difficult for phonograph record producers to combine art and song. In a technical sense, the song lives within the grooves of a disc, but pictures associated with a recorded song must live on paper. Printed labels can be decorative, but it is highly unusual for a record label to depict a particular song. In a previous issue (Graphics No. 14) two ten-inch record sleeves are reproduced which picture mountain music in generalized symbols: log cabins, fiddlers, square dancers. I do not know whether many sleeves for 78 rpm discs holding old-time music carried illustrations of particular songs; I shall be glad to hear from readers on this subject. My feature on early album covers (Graphics No. 18) showed a lithograph by David Stone Martin for Woody Guthrie's "Ludlow Massacre," first introduced in 1943 on the Asch album *Struggle*. Martin's drawing of coal miners burying their dead was in the direct broadside art tradition--realistic, dramatic, hortatory. Many of the insert brochures for LP records in the 1960s were, of course, illustrated; in the future I shall comment on such art.

Here, are reproduced two illustrated dealers release sheets from the 1930s. These sheets (flyers, throwaways) were placed on music store counters to provide consumers with news about fresh releases. The Perfect 13047 Special Release for "The Morro Castle Disaster" was printed as soon as the firm could rush Ray Whitley's vocal onto the market. Whitley had recorded this piece in New York City on 17 September 1934 (it was remade seven days later). The Morro Castle, a Ward Line vessel, had burned off the coast of New Jersey on Friday, 7 September 1934, and 137 passengers and crew members died in the holocaust springing from arson. This event was intensely newsworthy in that it also involved the death of the vessel's captain (probably by poison) before the fire, a previous record of strikes at sea by the Morro Castle's crew, as well as the use of the ship to smuggle arms to Cuban revolutionaries in the early 1930s. *Time* (17 September 1934) declaimed, "On the sandy beach at Asbury Park, N. J., last week lay the smoking, fire-gutted, heat wracked cadaver of a liner . . ." In 1959 Thomas Gallagher wrote a retrospective book on the Morro Castle titled *Fire at Sea* (New York: Rinehart).

At this point I wish only to note that in 1934 a record company could use an immediately available news photo to illustrate a journalistic ballad. In a sense, the classic illustrated broadside was not cut in two; the disc itself held the song while the release sheet held the illustration of the beached liner. A few

facts remain to be cited. The original two-sided throwaway sheet is 7 1/4 x 8" in size, printed in blue on white coated paper. It is used by courtesy of Bob Pinson of the Country Music Foundation, Nashville. Finally, a good account of Ray Whitley by Ken Griffis appears in the *JEMF Quarterly* No. 18 (Summer, 1970).

The second dealers release sheet reproduced needs little explication, in that Jimmie Rodgers and Gene Autry are major country music figures. Several years ago Victor issued an LP, *When the Evening Shadows Fall*, of tribute songs to Rodgers (LSP 4073). I have previously touched on him in Graphics No. 9, while showing the sheet music "In the Jailhouse Now." The art work for the announcement of "The Death of Jimmie Rodgers" (Conqueror 8168) is intriguing. The posed photograph of Autry seems to have been cut out of a glossy print and imposed on a sentimental drawing of an imaginary cemetery. In our research many of us have interviewed country musicians, but who has interviewed an illustrator working for a record company? This particular piece of broadside art is signed by Joe Ness. Did he work for Conqueror Records, for Sears, or for an independent agency? Is he, or one of his peers, still available for an interview? The original size of this black-on-white Conqueror sheet is 5" x 10" and it also is reproduced from the CMF collection. One remaining detail concerns time--Jimmie Rodgers died on 26 May 1933; this elegy was recorded by Gene Autry on 22 June.

Our final illustration is a recent 45-rpm sleeve for "The Great Silver Bridge," a ballad issued early in 1968. This sleeve is unusual in that it combines a photograph with a printed wire service news account, in the form of a clipping torn from a newspaper. The clipping lends authenticity and currency to the disc and, therefore, to its ballad. The *JEMF Quarterly* would welcome an account either by singer Charles Alexander or the producers of Mohawk Records on the precise steps taken in the distribution of a modern broadside. Here, it need only be stated that on Friday evening, 15 December 1967, the Ohio River Bridge between Point Pleasant, West Virginia, and Kanuaga, Ohio, collapsed. Thirty-six persons drowned in the near-freezing water. An odd detail stands out: the events name resulted from the fact that it was American's first bridge to be coated with aluminum paint (1928). An account of the tragedy appears in *Time* (22 December 1967). The record sleeve is from the personal collection of Norm Cohen.

Our time span from 1759 to "The Great Silver Bridge" covers more than 200 years.



THE DEATH OF

GENERAL WOLF:



CHEER up your hearts young men let nothing
fright you,
Be of a gallant mind, let that delight you ;
Let not your courage fail till after trial,
Nor let your fancy move at the first denial.

I went to see my love only to woo her,
I went to gain her love not to undo her ;
Whene'er I spake a word my tongue did quiver,
I could not speak my mind while I was with her.

Love, here's a diamond ring long time I've kept it,
'Tis for your sake alone, if you'll accept it ;
When you the posy read, think on the giver,
Madam, remember me, undone forever.

Brave Wolf then took his leave of his dear jewel,
Most sorely did she grieve, saying don't be cruel ;
Said he, 'tis for a space that I must leave you,
Yet love, where'er I go, I'll not forget you.

So then this gallant youth did cross the ocean,
To free America from her invasion ;
He landed at Quebec with all his party,
The city to attack, both brave and hearty.

Brave Wolf drew up his men in form most pretty,
On the plains of Abraham, before the city ;
There just before the town the French did meet
them

With double numbers they resolv'd to beat them.

When drawn up in a line, for death prepared,
While in each other's face their armies stared ;
So pleasantly brave Wolf and Montcalm talked,
So martially between their armies walked.

Each man then took his post at their retire,
So then these numerous hosts began to fire :
The cannon on each side did roar like thunder,
And youths in all their pride were torn asunder.

The drums did loudly beat, colors were flying,
The purple gore did stream and men lay dying ;
When shot from off his horse, fell this brave hero,
And we lament his loss in weeds of sorrow.

The French began to break, their ranks were flying,
Brave Wolf then seem'd to wake as he lay dying ;
He lifted up his head while guns did rattle,
And to his army said, how goes the battle ?

His aid-de-camp reply'd 'tis in our favor,
Quebec with all her pride, we soon shall have her ;
She'll fall into our hands, with all her treasure,
O then reply'd brave Wolf, I die with pleasure.

He clos'd his eyes with joy on human glory,
And left each earthly toy, so transitory ;
Brave Wolf is now enroll'd the first of heroes,
And joins a host of those who feel no sorrow.

Death of Gen. Wolf.

IN a sad mould'ring cave where the wretched
retreat,

Britannia sat wasted with care ;
She mourn'd for her Wolf and exclaim'd against
fate,

And gave herself up to despair.
The walls of her cell she had sculptur'd around
With the deeds of her favorite son ;
And even the dust as it lay on the ground,
Was engrav'd with some deeds he had done.

The fire of the gods from her christalline throne,
Beheld the disconsolate dame,
And mov'd with her tears he sent Mercury down,
And these were the tidings that came,
Britannia, forbear ! not a sigh nor a tear,
For thy Wolf so deservedly lov'd ;
Your tears shall be chang'd into triumphs of joy,
For thy Wolf is not dead but remov'd.

The sons of the east, the proud giants of old,
Have crept from their darksome abodes,
And this is the news as in heaven we're told,
They were marching to war with the gods.
A counsel was held in the chamber of Jove,
And this was the final decree,
That Wolf should be call'd to the armies above,
And the charge was entrusted to me.

To the plains of Quebec, with the orders I flew,
Where Wolf with his army then lay ;
He cry'd, O forbear ! let me victory view,
And then thy commands I'll obey,
With a darkening film I encompass'd his eyes,
And bore him away in an urn,
Lest the fondness he bore for his own native shore
Should tempt him again to return.

—
NATHANIEL COVERLY, PRINTER, Milk-street, BOSTON.

**The MORRO CASTLE Disaster
has aroused the sympathy of
millions of persons throughout
the entire world.**

**That sympathy has been
translated into music — the
universal language — on
PERFECT RECORDS**

SPECIAL RELEASE

13047 { **THE MORRO CASTLE DISASTER**
Vocal Solo with Piano and Violin **RAY WHITLEY**
Have You Written Your Mother Lately
Vocal Duet with Piano and Violin **RAY WHITLEY and ODIS ELDER**

Ready For Immediate Shipment

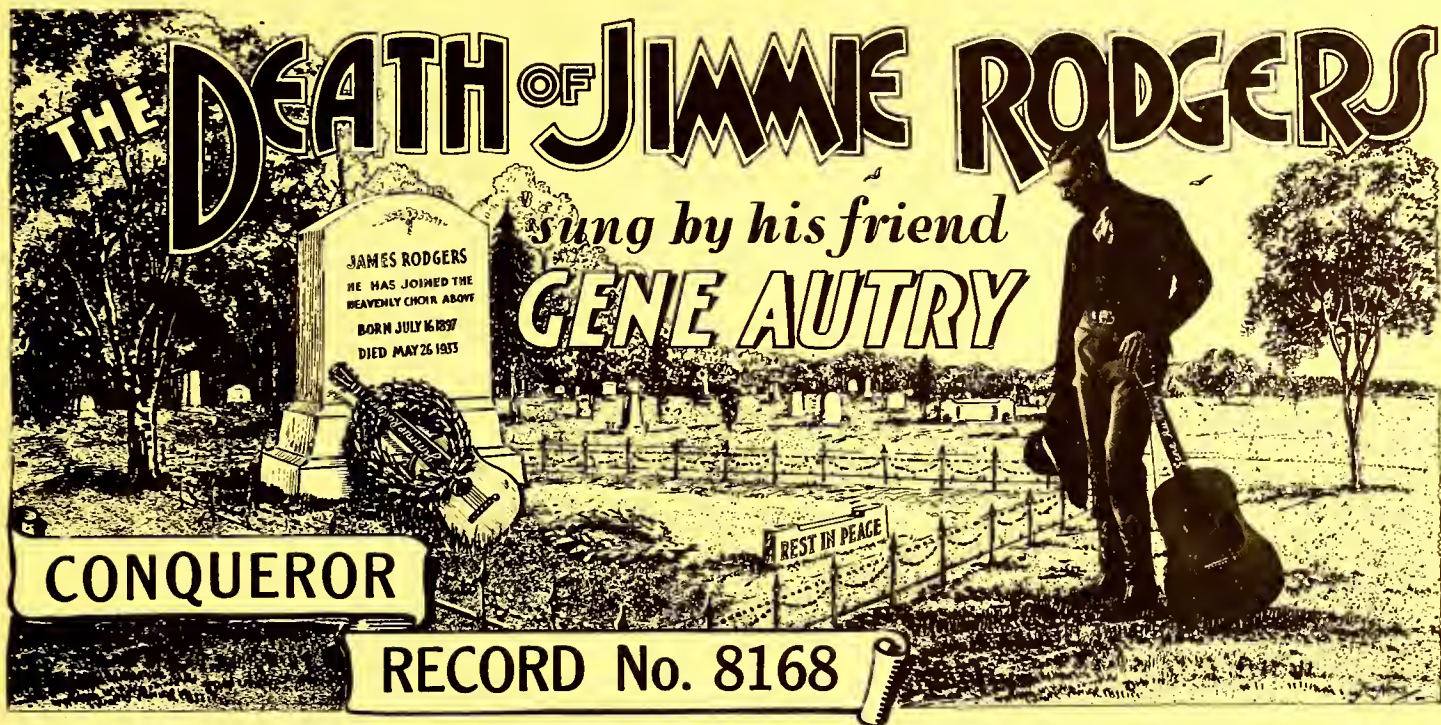


A CLOSE-UP OF THE WRECKED MORRO CASTLE RESTING ALONG THE ASBURY PARK BEACH

Underwood & Underwood News Photo

Special PERFECT RECORD Release -- MORRO CASTLE

SEE OTHER SIDE



PRODUCT OF SEARS, ROEBUCK & CO.

(SEE OTHER SIDE FOR ADDITIONAL SELECTIONS)

CONQUEROR RECORDS

THE VERY LATEST RECORDINGS!

This is a Special List of the very latest and most popular selections that have been produced since our catalog was printed. All are the famous CONQUEROR two hit — double-faced electrically recorded records. Order by catalog number and give selection number.

12 PA 6401 — Not Pre-paid

Each (wt. 1 Lb., 2 oz.) 21c.

5 Records (wt. 3 Lbs., 4 oz.) \$1.00

Send All Orders to Sears, Roebuck & Co.
Philadelphia, Pa.

MOUNTAIN BALLADS

- 8168 THE DEATH OF JIMMIE RODGERS Gene Autry
+ THE LIFE OF JIMMIE RODGERS
8169 TEN HOURS A DAY — SIX DAYS A WEEK Frank Luther Trio
ON THE COLORADO TRAIL Frank Luther Trio
8170 WHEN I TAKE MY VACATION IN HEAVEN Jimmy Tarlton and Tom Darby
LET'S BE FRIENDS AGAIN +

POPULAR DANCE

- 8172 I'VE GOT TO PASS YOUR HOUSE Hotel Bossert Orchestra
8171 GYPSY FIDDLES
HOLD ME Phil Romano and his De Witt Clinton Hotel Orchestra
IT ISN'T FAIR Nye Mayhew and his Westchester-Biltmore Orchestra
8173 LEARN TO CROON Bob Casner and his Corneliens
ISN'T THIS A NIGHT FOR LOVE? Will Osborne and his Orchestra
8174 LOVE SONGS OF THE NILE Bob Casner and his Corneliens
I COVER THE WATERFRONT Will Osborne and his Orchestra
8175 MORNING, NOON AND NIGHT Ed Loyd and his Orchestra
SHADOW WALTZ Hotel Bossert Orchestra
8176 THE GOLD DIGGERS' SONG Art Kahn's Orchestra
PETTIN' IN THE PARK
8177 REMEMBER MY FORGOTTEN MAN Ed Loyd and his Orchestra
I'VE GOT TO SING A TORCH SONG Chick Bullock and his Lovee Loungers
8179 THERE'S A CABIN IN THE PINES Will Osborne and his Orchestra
ISN'T IT HEAVENLY Hotel Bossert Orchestra
8180 TROUBLE IN PARADISE Bob Casner and his Corneliens
DON'T BLAME ME Hotel Bossert Orchestra
8181 UNDER A BLANKET OF BLUE I COULDN'T TELL THEM WHAT TO DO Will Osborne and his Orchestra
8188 BLUE PRELUDE Chick Bullock and his Lovee Loungers
LAZYBONES Joe Haymes and his Orchestra
8189 AH! BUT IS IT LOVE I'VE GOTTA GET UP AND GO TO WORK Adrian Rollini and his Orchestra

POPULAR VOCAL

- 8184 THE GOLD DIGGERS' SONG Dick Powell
I'VE GOT TO SING A TORCH SONG Dick Powell
8182 HOLD YOUR MAN Morton Downey
STORMY WEATHER Chick Bullock
8183 PETTIN' IN THE PARK Dick Powell
SHADOW WALTZ Annette Hanhaw
8185 I COVER THE WATERFRONT I COVER THE WATERFRONT
SWEETHEART DARLIN' Annette Hanhaw
8190 MISSISSIPPI BASIN Chick Bullock
LAZYBONES

HAWAIIAN

- 8186 SHADOW WALTZ Roy Smeek's Trio
HAWAIIAN LULLABY Roy Smeek's Trio
8187 SHUFFLE OFF TO BUFFALO Roy Smeek's Trio
IN THE PARK IN PAREE

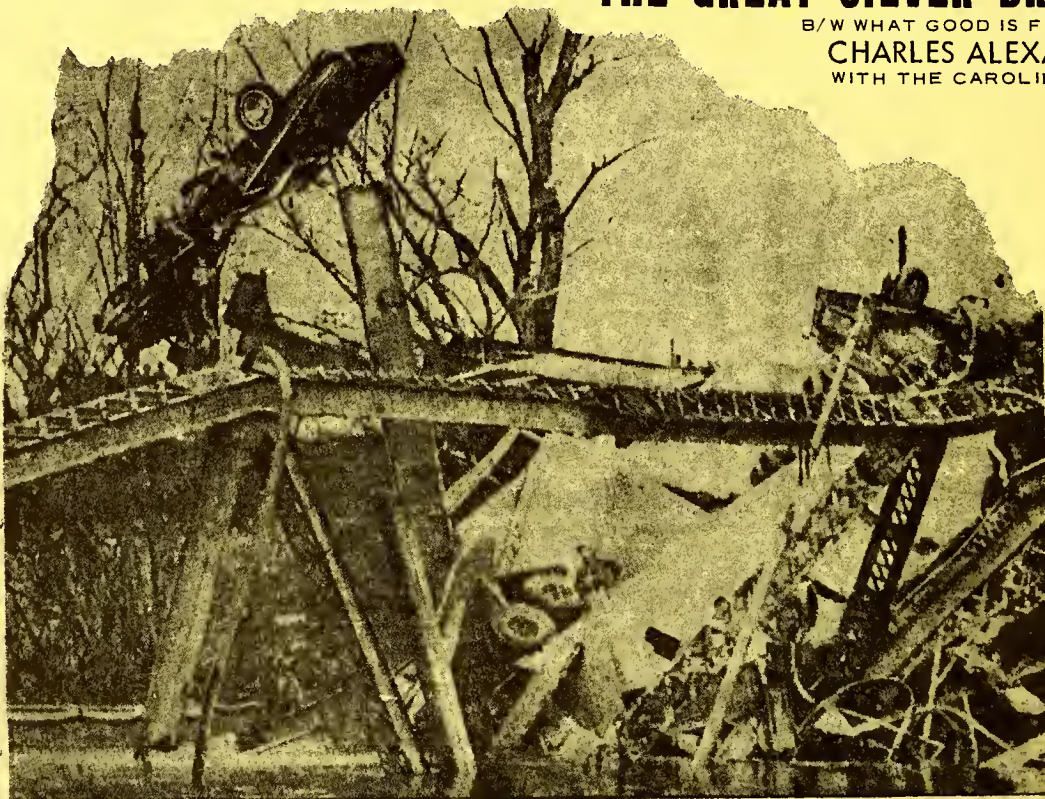
SEARS, ROEBUCK & CO.

Philadelphia, Pa.

MOHAWK NO. MH-0004

"THE GREAT SILVER BRIDGE"

B/W WHAT GOOD IS FREEDOM
CHARLES ALEXANDER
WITH THE CAROLINA FIVE



Bridge Collapse Death Toll May Reach Eighty

By THE WIRE SERVICES
POINT PLEASANT, W. Va.
—Deep-sea divers and skilled
men took advantage of

1,750 - foot long suspension
bridge gave way at dusk Fri-
day under heavy commuter
and Christmas traffic.

Five victims were recov-
ered within hours of the trag-
edy.

Sgt. H. E. Parks of the
Virginia State Police

scuba equipment and others
"hard hit" ocean gear, wrap-
ped steel cables around the
sunken cars which were then
hoisted out by one of the four
cranes and derrick barge

ginia, which was responsible
for its maintenance, said
had no deficiencies and
reason for the tragedy
not known.

SWELLED BY R
was questionat
the

Broadside artists have been at their woodcuts, sketch pads, and lithograph stones for centuries. Now these artists must also contend with photography. Originally, broadside artists dealt only with printers; now they must also deal with record company executives. Students of folk and folk-like music need to give considerable attention to phonograph record broadside art if we are to "see" as well as hear our music with clarity and respect.

(Editor's note: The Silver Bridge disaster, referred to in Green's commentary, generated numerous ballads and recordings. In a future issue of the JEMF Quarterly we hope to have an article discussing in greater detail this recent example of the thriving tradition of the broadside ballad.)

--Archie Green

÷ ÷ ÷ ÷ ÷ ÷ ÷

A PRELIMINARY VERNON DALHART DISCOGRAPHY. PART XII: EMERSON RECORDINGS

Our lengthy Vernon Dalhart discography continues with a rather sketchy listing for the Emerson Phonograph Company of New York. The recordings divide into two chronological periods: the first, from early 1917, includes 7" records exclusively. The second, from ca. 1922, consists of 10" discs. The 7" series had release numbers in the 700s or 7000s; the 10" releases were in the 10000s. Some of the 1922 recordings were issued on the Regal (Re), Medallion (Med), Banner (Ba), or Puritan (Pur) labels as well as on Emerson. Some recordings are duets with Ernest Hare, -1; on others, Dalhart is vocalist with the Emerson Dance Orchestra, -2. Records issued as by Bob White are noted by (BW) following the release number in the last column. This information was compiled by E. S. Turner. Any additions or corrections from readers will be greatly appreciated.

?	The World Is Hungry For a Little Bit of Love	Em 798
2265	Can't Yo' Hear Me Callin', Caroline?	Em 7104
2393	I Know I Got More Than My Share	Em 7127
2394	Sometime	Em 7132
2395	When Shadows Fall	Em 7132
?	Li'l Gal	Em 7174
?	Deep River	Em 7174
?	Off From Rio	Em 7183
?	Till the Clouds Roll By	Em 7192
?	You Said Something	Em 7192
41851	I Want My Mammy	Em 10405, Re 9149 (BW)
41879	You Made Me Forget How To Cry	Em 10417, Re 9118 (BW), Med 8308
41897	My Sunny Tennessee	Em 10427, Re 9117 (BW)
41960	Plantation Lullaby	Em 10458
42041	Birds Of a Feather	Em 10479, Re 9156
42099	Lalawana Lullaby -1	Em 10497, Re 9159
42110	Dear Old Southland	Em 10511, Re 9175
42137	Carolina Rolling Stone	Em 10510, Re 9182 (BW)
42187	Hawaiian Rainbow	Re 9202 (BW)
42227	Pick Me Up and Lay Me Down In Dear Old Dixieland	Re 9217 (BW), Ba 1081 (BW)
42383	Don't Cry Swanee	Em 10644
42384	Carolina Mammy -2	Em 10643
42426	Ten Thousand Years From Now	Em 10663
42504	You're In Kentucky As Sure As You're Born	Em 10691, Pur 11335
	(Note: The Puritan release has the control number 1649)	
?	Soothin' Melody	Em 10842
43024	Prisoner's Song	Em 3013
2607	Prisoner's Song	Em 10850, Re 9795, Ba 1496, Do 3466 (BW)

(Note: Mx 2607 was assigned a Plaza master number 5830-1 when issued on the Plaza labels. Some of the Plaza labels may also have been issued with a later Plaza recording of the same song, Plaza mx 5830-2. See Part IXa of the Dalhart discography for more details.)

FORGOTTEN AFTER 20 YEARS - JIMMY LONG

By Wayne Glenn

25 September 1973 marked the twentieth anniversary of the death of one of the real pioneers of Country & Western music--Jimmy Long. Few men so significant in C & W history have received less recognition and publicity than this major figure of the 1930s. The most likely reason for this fact is that Jimmy Long simply didn't desire publicity. He was content with living a life centering around his wife and children. He was a victim of success rather than an active seeker after it. And as soon as he could leave the renown he had achieved, working beside Gene Autry, he was back at a dispatcher's office in Springfield, Missouri.

James W. Long was born in 1889 in Blevins, Arkansas, of a family numbering at least three sons and four daughters. Little information on his early years is available, except that he married in around 1910 and had two children--Jackson R. and Beverly M., born in the early 1910s. His biography becomes more definite beginning in 1920, for in that year he began a thirty-year association with the Frisco Road (St. Louis-San Francisco Railway Company). His work with the Frisco began and ended in a dispatcher's office. First he was at Okmulgee, Oklahoma; then Sapulpa (1921); and Newberg (1922-26); and then all along the Southwest Division from 1926 into 1928. It appears that he was a trouble-shooter in those years. He would go into a vacancy and fill it, training a replacement for a time, and then leave the trainee in charge. This appears to be the manner in which he met Orvon Gordon Autry in January 1928 at Sapulpa. Autry had already been employed as an extra dispatcher for Frisco at Weleetka and Vinita, Oklahoma, since 18 June 1925; but he came to Sapulpa disinfatuated with the slight progress he had been making over a two-and-a-half year period.

Yet Autry met his new temporary boss--Jimmy Long--with some hope of a forward movement, for Autry was about to become the head dispatcher at Sapulpa. While training with Long, Autry discovered that they had much in common, centering around a love of guitars and music. Jimmie Rodgers' music was just beginning to be heard at this time, and the two men particularly enjoyed his guitar picking on his phonograph records.

It would be easy to be led astray at this point; one could follow the traditional story and say that Autry and Long decided that the railroad life was no good and they believed that

they might make it big in show business, and so rode off to New York and never had to look back on their past; but such was hardly the case. The facts indicate that Autry did have an interest in a career in music, but Long did not. Autry had earlier received encouragement from Will Rogers, and was also aware of the success in music of a fellow Okie--Johnny Marvin by name. Autry needed Long, however, for Long was the song-writer and better guitarist of the two, and not a bad singer. A relationship was also welded by the fact that Ina Mae Spivey, Long's neice, lived with him and his family, and Autry happened to be romantically interested in her (he married her in 1932 and they are still together).

Thus, when Autry was not satisfied with Frisco, even though he was being advanced, he persuaded Jimmy to go along with him to New York (while Autry was supposed to be on a sixty-day leave of absence to see his folks) in late 1929 to make a few records. That was the beginning of it all for Autry. Yet Long was not a bit interested in show business as a career. He had been transferred to Springfield, Missouri in late 1928 and his family had moved with him. He occasionally went with Autry to record in Chicago or New York (usually once a year)--mostly as a favor to Gene.

In October of 1932, Long was temporarily put out of work, as the depression that gripped the nation affected the Frisco line also. Jimmy was forced into a deeper interest in music--until the Frisco could use him again; thus he joined the staff of WLS and the National Barn Dance in Chicago from October 1932 to July 1934. This period was the era of Long's greatest fame, and the time in his life in which he recorded the largest number of his songs with and without Autry. But as soon as a Frisco job was available again, he returned to Springfield and lived there for the rest of his life. He did go back to Chicago and Dallas for three sessions with Autry in 1935-37; but after that Autry didn't need him anymore, for he had a new side-kick (Smiley Burnette), and a new profession making movies--which was much bigger than Autry and Long on record.

Jimmy Long appeared on KGBX and KWTO radio occasionally, as did his two children, who were part of a radio trio called the Missouri Melody Makers (Beverly and Jack Long, with Eddie Grishaw) in the mid-1930s in Springfield.

Those who worked with Jimmy in Springfield remember him as a top-notch family man. Slim Wilson, who received national recognition as the band leader on the "Ozark Jubilee" television program (with Red Foley) of the 1950s responded to a question about Long by saying, "he was straight as a string."

Jimmy worked for the Frisco Line until he received an early retirement after applying for disability in 1950 (his wife had died in 1949). His railroad benefits were short-lived, for he died alone at his home in 1953, with no fanfare at all in the local paper or anywhere else. Again, it was that way because that, apparently, was the way he desired it.

-- Nixa, Missouri

(Ed. note: The author cites, among his sources, the files of the Frisco Railroad in Springfield, Mo.; the Good Morning Programs of KWTO, 1935; Gene Autry Souvenir Program, 1947; and Gene Autry's Sensational Collection of Cowboy Songs, 1931.

~ ~ ~ ~ ~

LETTERS (Continued from p. 90)

heard it in railroad construction camps of West Virginia, Virginia, or Tennessee:

*I ain't goin' to work on the railroad,
I ain't goin' to work on the farm;
I'll lay round town till the pay-train comes,
And roll in my Dony's arms.*

But Pardue's point on the black-white interchange is well taken; can any reader supply an earlier reference to the song, either in black or in white tradition?)

Sir:

In line with your regular pieces on "event" recordings, prisons, and the like, you might be interested in a piece I did recently for Antique Phonograph Monthly (June-July 1973) on Harry Hayward--a convicted murdered who recorded in his cell on the eve of his execution, in 1895! Surely an antecedent of the morbid and lachrymose "event" ballads of later days. Will try to enclose, or forward.

Tim Brooks
Jackson Heights, NY

DISCOGRAPHICAL POSTSCRIPT

Jimmy Long's recordings with Gene Autry are documented in E.S. Turner's Gene Autry discography (privately mimeo., 1971); his other recorded work is given in a discography by Chris Comber published in Country Record Exchange, 4:35 (May 1970), pp. 29-32. Long's recording sessions can be summarized as follows:

Mar 1930:	Columbia	NYC (w/Autry)
Mar 1930:	Gennett	NYC (w/Autry)
Apr 1930:	Gennett	Richmond
Aug 1930:	Gennett	"
Dec 1930:	Gennett	" (w/Bev. Long)
Jun 1931:	Gennett	" (w/Bev. Long)
Oct 1931:	ARC	NYC (w/Autry)
Mar 1932:	Gennett/Chapel	Richmond
Jun 1932:	ARC	NYC (w/Autry)
Jun 1932:	RCA	NYC (w/Autry)
Mar 1933:	ARC	NYC (w/Autry)
Jun 1933:	Gennett	Richmond (w/B. Long)
Jul 1933:	RCA	Chicago
Mar 1934:	ARC	" (w/Autry)
Jan 1935:	ARC	NYC (w/Autry)
Sep 1935:	ARC	Dallas (w/Autry)
May 1937:	ARC	Chicago (w/Autry)

~ ~ ~ ~ ~

(Editor's note: Mr. Brooks was kind enough to include with his letter a copy of the issue of APM mentioned. The recording under discussion was made by Hough & Benedict for the Hall Music Company in the Hennepin County (Minnesota) Jail on 11 December 1895. Brooks also refers to a Columbia cylinder advertisement of 1896 for possibly another recording of Hayward. Anne Cohen informs us that negotiations had been underway to make recordings of the voice of Scott Jackson, executed in March 1897 for the murder of Pearl Bryan, but for some reason the agreement was never consummated. We wonder if any other topical events from the 19th century were captured by the then-new technology of sound recording.)

~ ~ ~ ~ ~

NEW JEMF REPRINT NOW AVAILABLE

Reprint No. 28, the most recent in our series of offprints from scholarly publications dealing with the commercially recorded folk music tradition, is Frederick E. Danker's study, "The Repertory and Style of a Country Singer: Johnny Cash," from the Journal of American Folklore, 85 (1972), pp. 309-329. The reprint costs 50 cents per copy to members of the Friends of the JEMF; 75 cents to all others. (California residents should add 6% sales tax.)

Johnny Cash Discography Update (1971-72)

By John L. Smith

In "Special Series No. 2" (October 1969), and again in the Summer 1971 issue of JEMFQ, the John Edwards Memorial Foundation published information dealing with the Sun and Sun International recordings of Johnny Cash. As I mentioned in the 1969 publication, the Sun material was incomplete because the Sun Record Company could not provide session dates for the original masters. Without this information it was also impossible to say how many takes of the same title were made, what was overdubbed and what was not. All that was known for certain was Cash had cut at least 56 titles starting with the first session in February 1955 until probably June 1958.

With the advent of the Sun International Corporation reissues starting in 1969, additional information was forthcoming regarding the titles cut for the original label. Still lacking actual session dates, the reissues showed that some titles had been recorded more than once, sometimes with different wording and different background music. It was already a known fact that some of the original masters had been overdubbed using the Gene Lowery Singers and some with piano. Furthermore, four previously unreleased masters were found, bringing the total number of titles cut to sixty.

Such titles as "Home of the Blues," "Straight A's in Love," "Story of a Broken Heart," "Always Alone," and "Fools Hall of Fame" were probably cut with a piano rather than overdubbed. But some titles have been released both with and without piano, showing that these were probably overdubbed with piano at a date later than the actual recording session. Charlie Rich was one of the musicians who played piano on the Cash material. In fact, it was probably Rich who actually recorded the sessions with Cash while another piano player was later on the overdubbing.

Sam Phillips, owner of Sun Records, had produced the Cash sessions starting in 1955, but in 1958 he turned those duties over to Bill Justis. From this point the Cash recordings started to appear more frequently with piano and the Gene Lowery Singers. Information has it that all of the records on which the Lowery Singers appeared were overdubbed; Cash never actually recorded with them. They appear on

eighteen Cash songs with an additional four originally released without the Singers. These will be listed below.

The following, then, is a listing of those titles known to be different in some respect from the original release, whether it be overdubbing with vocal or musical backgrounds, different verses, or slightly different titles. Even though different versions of some songs were used on the Sun and Sun International labels there is only one master number given to each title.

"Belshazah": Both releases on the original Sun label, Su392 and SLP-1275, and the Sun International single release SUN-58, use a piano while the remainder of the releases did not. The label on the original single release credits "Johnny Cash and the Tennessee Three". However, it is known that when this song was recorded there was only the Tennessee "Two". On the Sun International reissue the credit shows "Johnny Cash and the Tennessee Two".

"Folsom Prison Blues," "I Walk the Line," "Next in Line": An overdub version of these three selections by the Gene Lowery Singers appears only once, that being on the original Sun album release SLP-1245.

"Give My Love to Rose": All cuts of this song include the Gene Lowery Singers with the exception of the initial Sun single, Su 279. I have information that even some of the later issues of this single did include the Lowery Singers. This being the case, it would appear that the original master itself was overdubbed following the first issue of the single.

"Goodnight Irene": The cut of this song on the Share album SH-5003 (Sun International) is the only release of this title that does not use a piano on the chorus.

"I Was There When It Happened": Luther Perkins and Marshall Grant combine with Cash on the chorus of this selection on all releases.

"Luther Played the Boogie": The original Sun single release, Su 316, gives this title as "Luther Played the Boogie". On SLP-1240 the cover gives this title as "Luther's Boogie" but the disc label shows "Luther Played the Boogie". "Luther's Boogie" appears to have been the most commonly used.

"My Treasure": This song was originally cut as a demonstration master for Ernest Tubb, which accounts for its short length. In the Sun files the song has been given as "My Treasurer" and "Treasure Unmeasured" as well as the most common title, "My Treasure".

"Port of Lonely Hearts": This is the first and only time Cash ever overdubbed his own voice on record. Luther Perkins and Marshall Grant can also be heard on the chorus.

"Wide Open Road": The cuts used on the original Sun releases Su 392 and SLP-1275 and on the Sun International single release SUN-58 use a steel guitar throughout the song. However, on the remainder of the Sun International album releases this song does not include a steel and is a somewhat more up-tempo version. On the single release this song was combined with Belshazah and carries the same label discrepancy as mentioned above.

"Wreck of the Old '97": The cut used on

SLP-1220, EPA-113, and SLP-1270 is a different version from that used on the later Sun International material. The original Sun release used the phrase: "They gave him his orders in Monroe, Virginia, saying 'Steve you're 'way behind time.'" The Sun International version uses: "They gave him his orders in Monroe, Virginia, they said 'Steve you're 'way behind time.'" There is also a difference in the musical arrangements of the two versions.

"Big River": Although this song has remained unchanged it was noted by Cash on his January 6, 1971 TV show that this song actually had another verse that was cut out at the recording session because of the overall length. He did, however, sing the song in its entirety on that program.

In addition to the above differences, Sun International overdubbed applause on two of their releases to give a live audience effect. These appeared on the album SUN-106 and the single release SI-1103.

Because of the lack of space only album numbers have been given. However, the two previously mentioned publications should be consulted to determine the titles of the albums. I would be interested in hearing from any reader who possesses additional information on the Sun and/or Sun International material.

I. SUN INTERNATIONAL CORPORATION

A. Regular Album Releases

Johnny Cash and Jerry Lee Lewis Sing Hank Williams SUN-125

Side 1 (Johnny Cash)

Hey Good Lookin'
I Could Never Be Ashamed of You
I Can't Help It
I Heard That Lonesome Whistle
Cold, Cold Heart

Side 2 (Jerry Lee Lewis)

Lovesick Blues
You Win Again
Your Cheating Heart
Jambalaya
Settin' The Woods On Fire

Johnny Cash: The Man, The World, His Music SUN-2-126

Side 1

Born to Lose
Story of A Broken Heart
Goodbye Little Darling
Port of Lonely Hearts
I Forgot to Remember to Forget

Side 2

Goodnight Irene
My Treasure
I Heard That Lonesome Whistle
Mean Eyed Cat
New Mexico

Side 3

Sugartime
Life Goes On
Wreck of the Old '97
Belshazah
You're My Baby

Side 4

Fools Hall of Fame
Blue Train
Country Boy
Wide Open Road
I Just Thought You'd Like to Know
Down the Street to 301

Original Golden Hits, Volume Three SUN-127Side 1

Rock Island Line
Oh, Lonesome Me
Country Boy
You Win Again
Straight A's In Love
Doin' My Time

Side 2

Wreck of the Old '97
I Forgot to Remember to Forget
Sugartime
Story of a Broken Heart
Katy Too

B. Special Album Releases Using Sun Masters*Rock Island Line* JS-6101Side 1

Rock Island Line
Get Rhythm
Train of Love
Hey Porter
Come In, Stranger

Side 2

Wreck of the Old '97
I Heard That Lonesome Whistle
Home of the Blues
Wide Open Road

Sunday After Church JS-6102

This album contains Cash, Jerry Lee Lewis and Jeannie C. Riley. The Cash cuts are: "I Was There When It Happened": "If The Good Lord's Willing" and "Remember Me."

Born To Be Country Boys JS-6104

This album includes cuts by Cash, Jerry Lee Lewis, David Houston and Conway Twitty. The Cash material includes: "Country Boy" and "Sugartime."

Johnny Cash PTP-2045

This is a double album containing the same discs as used for the "I Walk The Line" (JS-6097) and "Rock Island Line (JS-6101) albums. The cover for this album shows both of the jackets of the just mentioned album releases.

Folsom Prison Blues JS-6114Side 1

Folsom Prison Blues
Ways of A Woman In Love
Don't Make Me Go
Mean Eyed Cat
Sugartime

Side 2

You're The Nearest Thing To Heaven
You Tell Me
Just About Time
Port of Lonely Hearts

Johnny Cash - Big River (1)Side 1

Rock Island Line
So Doggone Lonesome
Train of Love
Two Timin' Woman
Big River

Side 2

(Jeannie C. Riley)

Johnny Cash - I Walk The Line (1)Side 1

Folsom Prison Blues
I Walk The Line
Get Rhythm
Cry, Cry, Cry
Wreck of the Old '97

Side 2

(Jeannie C. Riley)

(1) These two albums make up a special offer package through the Longine Symphonette Company. The make-up of the material, using both Cash and Riley, is similar to the "Born to Sing" set released in 1970. This present package was made available during early 1972.

Johnny Cash - Big River JS-6118

Side 1

Big River
There You Go
Country Boy
Down the Street to 301
Belshazah

Side 2

Home of the Blues
Thanks A Lot
Next In Line
Give My Love to Rose

Johnny Cash PTP-2052

This is a two-record set made up of the "Folsom Prison Blues" (JS-6114) and the "Big River" (JS-6118) albums. The jacket is the same as that of JS-6118.

II. COLUMBIA RECORDS

A. Individual Session Titles - 1971-1972

Master Nos. & Recording Dates	Titles	Release Numbers
<u>May 25, 1970 (1)</u>		
NCO-104548	Folsom Prison Blues	C-30220
NCO-104549	Forty Shades Of Green	C-30220
NCO-104550	Daddy Sang Bass	C-30220
NCO-104551	Cry, Cry, Cry	C-30220
NCO-104552	I Walk The Line	C-30220
NCO-104553	I Still Miss Someone	C-30220
NCO-104554	Understand Your Man	C-30220
NCO-104555	Tennessee Flat-Top Box	C-30220
NCO-104556	A Boy Named Sue	C-30220
NCO-104557	Wreck Of The Old '97	C-30220
NCO-104558	Ring Of Fire	C-30220
<u>February 16, 1971</u>		
NCO-108997	Man In Black	4-45339 C-30550
NCO-108998	Little Bit Of Yesterday	4-45339
<u>February 18, 1971 (2)</u>		
NCO-109744	Front Row Seat To Hear Old John Sing	4-45450
<u>April 13, 1971</u>		
NCO-109646	You've Got A New Light Shining In Your Eyes	4-45393 C-30550
NCO-109647	I Talk To Jesus Everyday	C-30550
NCO-109648	Orphan Of The Road	C-30550
NCO-109649	If Not For Love	C-30550
NCO-109650	Singing In Vietnam Talking Blues	4-45393 C-30550

(1) This is the session for the instrumental album done by the Tennessee Three as a tribute to the late Luther Perkins. Eventhough the session was held in 1970 it is included here because the album was not released until March, 1971.

(2) This is a Shel Silverstein release with Cash appearing only briefly with only one line.

April 14, 1971

NCO-109651	Ned Kelly	C-30550
NCO-109652	The Preacher Said "Jesus Said" (w/Billy Graham)	C-30550
NCO-109653	Look For Me	C-30550
NCO-109654	Dear Mrs	C-30550

May 18, 1971

NCO-109665	No Need To Worry (w/June Carter)	4-45431
NCO-109666	I'll Be Loving You (w/June Carter)	4-45431
NCO-109667 (1)	A Song To Mama	4-45428 KC-31454

August 18, 1971

NCO-108228	A Thing Called Love (w/The Evangel Temple Choir)	4-45534 KC-31332
NCO-108229	I Promise You	4-45460 KC-31332
NCO-108230	Papa Was A Good Man (w/The Evangel Temple Choir)	4-45460 KC-31332
NCO-108231	Miss Tara	

October 6, 1971

NCO-108279	The World Needs A Melody	KC-31454 4-45679
------------	--------------------------	------------------

October 27, 1971

NCO-108299	In The Garden (part 1)	
NCO-108300	In The Garden (part 2)	
NCO-114100	Gospel Road (1st version)	
NCO-114101	Nazarine Rhythm Track (fast)	
NCO-114102	Nazarine Rhythm Track (slow)	
NCO-114103	Nazarine Rhythm Track (leave wilderness)	
NCO-114104	He Turned The Water Into Wine	
NCO-114105	Gospel Road (2nd version-disciples)	
NCO-114106	Lazarus	
NCO-114107	Daddy	4-45534 KC-31332

January 13, 1972

NCO-114169	Call Of The Wild	
NCO-114170	Kate	NR
NCO-114171	Mississippi Sand	KC-31332
NCO-114172	Tear Stained Letter	KC-31332
NCO-114173	Melva's Wine	KC-31332

January 14, 1972

NCO-114175	Follow Me
NCO-114176	Follow Me (slow)
NCO-114177	Follow Me (fast)
NCO-114178	Follow Me (piano, theme type)
NCO-114179	Follow Me (piano, funeral)
NCO-114180	Follow Me (piano, straight)
NCO-114181	Follow Me (piano, one finger)
NCO-114182	In The Garden (straight)
NCO-114183	In The Garden (spirited)

(1) This master together with the master cut October 6, 1971, are actually the Carter Family material. However, Cash does a brief monolog on the MAMA song and is included on the MELODY cut as well.

NCO-114184	Gospel Road (spirited)	
NCO-114185	Gospel Road (straight)	
NCO-114186	Jesus Was A Carpenter	
NCO-114187	Arkansas Lovin' Man	KC-31332
NCO-114188	The Miracle Man	KC-31332 4-45590

February 11, 1972

NCO-114218	Follow Me	
NCO-114219	Praise The Lord	
NCO-114220	Praise The Lord (ad lib)	
NCO-114221	Kate (remake)	KC-31332 4-45590

April 17, 1972

NCO-109763	Steps
NCO-109764	Help

April 18, 1972

NCO-109765	Burden Of Freedom
------------	-------------------

May 3, 1972 (1)

NCO-108362	If I Had A Hammer (w/June Carter Cash)	C-45631 KC-32091
NCO-108363	I Gotta Boy (And His Name Is John) (w/June Carter Cash)	4-45631
NCO-108364	Best Friend	KC-32091

June 5, 1972

NCO-108383	These Are My People (includes "Reaching For The Stars")	KC-31645
NCO-108384 (2)	Big Foot (includes "The West")	KC-31645
NCO-108385	He Turned The Water Into Wine #1	
NCO-108386	He Turned The Water Into Wine #2	
NCO-108387	Paul Revere (includes "Opening Dialogue")	KC-31645
NCO-108388	The Gettysburg Address	KC-31645
NCO-108389	Oney	KC-32091

June 6, 1972

NCO-108390	Burden Of Freedom (#1)	
NCO-108391	Burden Of Freedom (#2)	
NCO-108392	Burden Of Freedom (#3)	
NCO-108393	Children	4-45786
NCO-108394	Pick The Wildwood Flower (w/Mother Maybelle Carter)	

June 7, 1972

NCO-108395	Country Trash	4-45660 KC-32091
NCO-108396	The Good Earth	KC-32091

(1) This is the first Cash sessions using the facilities of his new recording studios in the House of Cash.

(2) The introduction to "Big Foot," "The West," was recorded at two different times. The first half is very close to "Mean As Hell" and could have been from the December 10, 1970 session, master number NCO-108895. The second part of this introduction was probably done at the same session as "Big Foot."

June 8, 1972

NCO-108397

Bear In The Woods

July 21, 1972

NCO-114508

Little Magic Glasses

NCO-114509

Why Is A Fire Engine Red

NCO-114510

Mystery of No. 5

NCO-114511

Grandfather's Clock

NCO-114512

Ben Dewberry's Final Run

NCO-114513

Ah Bos Cee Dah

NCO-114514

The Very Biggest Circus Of Them All

NCO-114515

(The) Timber Man

July 27, 1972

NCO-114522

King Of Love

KC-31754

NCO-114523

That Christmasy Feeling

KC-31754

(w/Tommy Cash)

NCO-114524

Christmas Time's Acomin'

KC-31754

NCO-114525

Christmas With You

KC-31754

NCO-114526

Talkin' 'Round The Tree

UNISSUED

NCO-114527

Silent Night

KC-31754

NCO-114528

Jingle Bells

NR

NCO-114529

My Merry Christmas Song

KC-31754

(piano solo by Larry Butler)

NCO-114530

Old Fashioned Tree

KC-31754

(solo by Lew Dewitt)

NCO-114531

Christmas All Year

UNISSUED

July 28, 1972

NCO-114532

When You're Twenty-One

KC-31754

(solo by Carl Perkins)

NCO-114533

Jingle Bells

KC-31754

NCO-114534

Christmas As I Knew It

KC-31754

NCO-114535

Merry Christmas Mary

KC-31754

NCO-114536

Welcome Back Jesus

KC-32091

October 12, 1972

NCO-114621

Nobody Wins (w/June Carter Cash)

NCO-114622

Help Me Make It Through The Night

4-45758

(w/June Carter Cash)

NCO-114623

The Loving Gift (w/June Carter Cash)

4-45758 KC-32091

NCO-114624

Kentucky Straight

4-45740 KC-32091

NCO-114625

Any Old Wind That Blows

4-45740 KC-32091

November 2, 1972

NCO-114626

Little Green Fountain

NCO-114627

Watermelon Song

NCO-114628

Billy Goat Song

NCO-114630

Oh Boys, Oh Girls, Do You Love Jesus

NCO-114631

Jesus Loves Me

November 14, 1972

NCO-114639

Diamonds In The Rough

(w/Maybelle Carter)

November 15, 1972

NCO-114641

Too Little, Too Late

KC-32091

NCO-114642

The Ballad Of Annie Palmer

KC-32091

B. Columbia Album Releases

The Tennessee Three--The Sound Behind Johnny Cash C-30220

Side 1

A Boy Named Sue
Daddy Sang Bass
Folsom Prison Blues
I Walk The Line
Understand Your Man
Ring of Fire

Side 2

Wreck of the Old '97
Cry, Cry, Cry
I Still Miss Someone
Tennessee Flat-top Box
Forty Shades of Green

Man In Black C-30550

Side 1

The Preacher Said "Jesus
Said" (w/Billy Graham)
Orphan of the Road
You've Got A New Light
Shining
If Not For Love
Man In Black

Side 2

Singing in Vietnam Talking Blues
Ned Kelly
Look For Me (w/June Carter)
Dear Mrs.
I Talk To Jesus Everyday
(w/June Carter)

The Johnny Cash Collection: Greatest Hits, Volume 2 KC-30887

Side 1

A Boy Named Sue
Hey Porter
Guess Things Happen That Way
Blistered
Big River
Long Legged Guitar Pickin' Man
(w/June Carter)

Side 2

Folsom Prison Blues
Sunday Morning Coming Down
If I Were A Carpenter (w/ June Carter)
Frankie's Man, Johnny
Daddy Sang Bass

Understand Your Man KH-30916

Side 1

Orange Blossom Special
A Certain Kinda Hurtin'
Time and Time Again
Still In Town
Understand Your Man

Side 2

I'd Still Be There
I Want to Go Home
Sing A Traveling Song
I Got Stripes
A Little At A Time

Johnny Cash At San Quentin CQ-30961

This is the same album as CS-9827 released in June, 1969. However, this album is in the new SQ or "Super-Quadraphonic" sound. All contents are the same.

A Thing Called Love KC-31332

Side 1

Kate
Melva's Wine
A Thing Called Love
I Promise You
Papa Was A Good Man
(w/The Evangel Temple Choir)

Side 2

Tear Stained Letter
Mississippi Sand
Daddy
Arkansas Lovin' Man
The Miracle Man

Give My Love To Rose—Johnny Cash With June Carter KH-31256Side 1

Ballad Of Ira Hayes
 Shantytown (w/June Carter)
 I Got A Woman (w/ June Carter)
 Pack Up Your Sorrow
 (w/June Carter)
 It Ain't Me Babe (w/June Carter)

Side 2

Orange Blossom Special
 Jackson (w/June Carter)
 Give My Love to Rose (w/June Carter)
 Austin Prison
 Danny Boy

Travelin' Minstrel Band KC-31454

This is an album by the Carter Family. Cash is included on "A Song To Mama" (previously released as a single, CL4-45428) and "The World Needs A Melody" (CL4-45679). The Tennessee Three back the Carters on several of the tracks including the title song (also released as a single CL4-45581).

Jesus Sound Explosion

This album was recorded live during "Explo '72" in Dallas, Texas in June, 1972. Cash is included with only one song, "I See Men As Trees Walking." This song was not studio recorded and to date this is the only appearance of this title on any record.

America KC-31645Side 1

Opening Dialogue (n)
 Paul Revere (s)
 Begin West Movement (n)
 The Road to Kaintuck (s)
 To The Shining Mountains (n)
 Battle of New Orleans (s)
 Southwestward (n)
 Remember the Alamo (s)
 Opening the West (n)
 Lorena (s)

Side 2

Gettysburg Address (n)
 The West (n)
 Big Foot (s)
 Like A Young Colt (n)
 Mister Garfield (s)
 A Proud Land (n)
 The Big Battle (s)
 On Wheels and Wings (n)
 Come Take A Trip In My Airship (s)
 Reaching For The Stars (n)
 These Are My People (s)

The Johnny Cash Songbook KH-31602Side 1

Don't Take Your Guns To Town
 I Walk The Line
 I'm Gonna Try to Be That Way
 Five Feet High and Rising
 I Promise You

Side 2

Hey Porter
 Give My Love to Rose
 Big River
 I Still Miss Someone
 All God's Children Ain't Free

Christmas—The Johnny Cash Family KC-31754Side 1

Opening Dialogue
 King of Love (w/Carter Family and
 Statler Brothers)
 Dialogue
 Jingle Bells (entire Family)
 Dialogue
 That Christmasy Feeling
 (w/Tommy Cash)
 Dialogue
 My Merry Christmas Song
 (piano solo by Larry Butler)
 Dialogue
 Merry Christmas Mary

Side 2

Dialogue
 Christmas Time's Acomin'
 (entire Family)
 Dialogue
 Christmas With You (w/June Carter)
 Dialogue
 When You're Twenty-one (solo by
 Carl Perkins)
 Dialogue
 Old Fashioned Tree (solo by Lew
 Dewitt)
 Dialogue
 Silent Night (entire Family)

C. Columbia Variety Albums

1971

- H-30278 *America The Beautiful* - From Sea To Shining Sea
- C-30324 *Country Hymns* - Swing Low, Sweet Chariot
- G-30326 *Country Love* - I'm So Lonesome I Could Cry; Oh, What A Good Thing We Had (w/June Carter)
- KH-30346 *Country's Greatest* - Don't Take Your Guns To Town
- KH-30480 *I Believe* - These Hands
- KH-30608 *Country Love* - For Lovin' Me
- G-30763 *The Christmas Album* - Little Drummer Boy
- G-30893 *World of Country Giants* - Don't Think Twice
- C-30896 *Great Country Duets* - Jackson; Long-Legged Guitar Pickin' Man (both w/June Carter)
- Country II* - Sunday Morning Coming Down; Jackson (w/June Carter)
(This is another "Columbia Special Production" album released as part of the Standard Oil Company promotion.)

- CMTS *Best Of Country* - This is a four-record set containing a variety of Columbia and Epic artists. Each record is given a title theme. Cash appears on three of the four records and also on a supplement album given free with the purchase of the entire four-record set.
- Record 1: *Wine, Women And Song* - Ring Of Fire
- Record 2: *Country Kind Of Love* - It Ain't Me, Babe
- Record 3: *Ballads Of The Golden West* - Ira Hayes; The Matador
- Supplement Album: *This Land Is Your Land* - Orange Blossom Special

1972

- KH-31109 *The Great Country Folk* - No One Will Ever Know
- C-31172 *Country's Greatest Hits Of 1971* - Man In Black
- Your Cheatin' Heart* - A Hank Williams Tribute Album from the Columbia House Musical Treasuries Series. The album includes a variety of Columbia artists, among them Cash singing "I'm So Lonesome I Could Cry."
- 15 Country Greats* - Green, Green Grass of Home. A release from Columbia House Musical Treasuries Series. This album was offered as a bonus for purchasing a collection of Lynn Anderson and Ray Price releases. Cash is also on the Johnny Horton selection, "Rock Island Line."
- KH-31389 *The Great Country Folk, Volume 2* - In Them Old Cottonfields Back Home
- KH-31561 *Five Kings of The Country World* - My Shoes Keep Walking Back To You; Guess Things Happen That Way
- That Grand Ole Country Music* - Southwind; Sing A Traveling Song; Jackson (w/June Carter); Twenty Five Minutes To Go; Five Feet High And Rising.
This is a three-record set from Columbia Musical Treasuries Special Products
- CSS-10876 *Country Christmas Favorites* - Little Drummer Boy. This is a variety album from the Columbia Special Series





WALTER "KID" SMITH

By Norm Cohen



Whenever collectors and admirers of old time hillbilly records turn to discussing the best this, or the finest that, opinions are naturally subjective; matters of esthetics in hillbilly music are no simpler to deal with than in any other art form. Nevertheless, I have found that other enthusiasts generally shared my appreciation for several favorites: The Carolina Buddies' "Otto Wood the Bandit", Jerry Jordan's "The Cat's Got the Measles and the Dog's Got the Whooping Cough", Walter Smith's "Old Johnny Booker Wouldn't Do", Jim Taylor's "Bald Headed End of a Broom", and "Mississippi Freight Train Blues" by Kid Smith and Family. Therefore, I was amazed to learn as bits of discographic information began to fall together, that all of these recordings featured the same singer -- Walter "Kid" Smith; and when Gus Meade told me that Smith was still living not far from Washington D. C., I was eager to visit him.

Not without considerable anticipation, a visit was planned with Gus Meade and his son Doug. On 27 August 1972 the three of us drove from the Meade home in Waldorf, Maryland, south some sixty miles to Fredericksburg, Virginia, where Smith and his wife live in their trailer home. The Smiths were most cordial to us, and for several hours "Kid" regaled us with anecdotes and recollections from which we were able to put together a partial story of his long career in the entertainment business.

Walter Smith's father was a country farmer in Carroll County, Virginia, where Walter was born on 12 August 1895. When he was four or five years old, the family packed up their belongings on an ox-drawn wagon and moved to Greenbriar County, West Virginia, about a dozen miles from White Sulphur Springs. Walter's father was a good church singer, but his repertoire must have been rich in secular songs as it was from him that Walter learned the three minstrel and vaudeville stage pieces, "Johnny Booker," "Cat's Got the Measles," and "Bald Headed End of the Broom" ("Love Is a Funny Little Thing").

Walter had just one brother, who later became a preacher. In his youth, Walter

worked first in a sawmill and then in a cotton mill. While working in the mill, he earned a reputation as a boxer and acquired the nickname of "Kid" Smith. He gave up a promising career as a lightweight in about 1924.

Walter's first recording session was with Norman Woodlief and Posey Rorer for the Starr Piano Company in Richmond, Indiana, in March 1929. He could not recall how the arrangements were originally made, but believes Rorer had made the contact and did the corresponding. At this session, 15 songs were recorded, with Woodlief and Rorer providing guitar and fiddle accompaniment, respectively; Walter did not play an instrument on any of his recordings. [Note: Discographical details are sketched only cursorily here, as Tony Russell is planning a complete Walter Smith discography in a future issue of Old Time Music to complement the present story.]

Rorer had worked with Charlie Poole as part of the North Carolina Ramblers from about 1917 until 1928, when the two split up. Woodlief recorded with the band at their first session in 1925.

In March of 1930, Smith, Rorer, Lewis McDaniel (guitar) and Buster Carter (tenor banjo) piled into Buster's car and drove to New York for a recording session with Columbia. Walter recalled with relish an incident on the way north, when the four of them stopped at a restaurant for a meal. Rorer was born club-footed, and in spite of a later operation could not walk well. He was also given to drinking on occasion, and at this time, he insisted on joining in on the social dancing to the music that accompanied the meal. But either because of the drink or because of his feet, he kept falling into everyone. A passing policeman saw what appeared to be an unruly drunkard annoying the customers, and asked the foursome what their business was. Incredulous when he was told they were on their way to New York to make records, he sternly announced that they'd have to tell that to the judge, but released them when Walter produced for him the letter from Columbia's A & R man, Frank Walker, giving details of

the arrangement.. Another policeman in New Jersey was not so lenient, however, and the group was taken to the police station where they had to sing for the officers before they were released.

What got them the contract with Columbia was Smith's song, "The Murder of the Lawson Family." Walter read the details of the Christmas, 1929 murder from contemporary accounts. As the newspapers told it, C. D. Lawson, father of six children, went berserk that day and murdered five children and his wife before committing suicide. Posey Rorer had been trying for some time to get a recording date with Columbia, but without success. Then Walter wrote the Lawson Family ballad and sent the words to Columbia. They replied that they'd be glad to record it, but that the group should get together three other songs as well. Posey did most of the corresponding but because he didn't sing, Columbia would not feature his name on the record labels. Rorer didn't like the idea of the other artists being credited but not him, so he suggested the group name, The Carolina Buddies. About two years later, while traveling near Winston-Salem, Walter was met by a man who recognized him from his singing that he was the singer on the Columbia recording. He told Walter he liked the song, but said there was one fact he could add to the story as



Standing (left to right): Joe Stanley, Walter Smith, Lorraine (daughter), Smoky Wiseman (son-in-law); Seated (left to right): Dorothy and Thelma (daughters).



Walter Smith as "Old Toby," ca. 1931

told in the song. The reason Lawson went berserk, he believed, was that he had just discovered that his oldest daughter was pregnant. (This interesting theory has not been corroborated.) For some years the Lawson home became a tourist attraction. Some enterprising persons arranged tours of the home, charging 25¢ to enter the house. For a while, Walter was hired to sing the ballad to the visitors. Later, he gave lectures about the murder. [Note: A more complete account of the incident and the ballad will appear in a future issue of JEMFQ.]

Two days after their session with Columbia, the band went to visit Arthur Satherley of the American Record Corporation. Although the group had an exclusive contract with Columbia, Satherley agreed to record them for a flat fee of \$35 under a different name -- The Dixie Ramblers. Walter acquired another pseudonym at this time; some of the selections were issued as by Kid Williams and Bill Morgan.

Two months later, Walter was back in New York for sessions with both ARC and RCA Victor. Lewis McDaniel accompanied him, as well as an unidentified banjoist and a second guitarist (for Victor) and a steel guitarist (for ARC). The Victor recordings were released as by Gid Smith and Lewis McDaniel, the "Gid" being a misunderstanding of "Kid."

On one of their early trips to New York, Walter saw a blind fiddler on Broadway, holding

a cup, playing his fiddle over the noise of the traffic. Walter couldn't get the scene out of his mind, and some time later he wrote a song about it, "From Broadway to Heaven," which Norm Woodlief recorded years later for RCA Bluebird.

Although evidence (aural and label credits) suggests that Smith recorded with Norman Woodlief for Crown and/or Paramount as The Virginia Dandies--sessions that Woodlief does remember--Walter could not recall that he had ever recorded for either of these two companies. Possibly time has eroded his memory slightly on this matter--or else, Woodlief was accompanied by someone who sounded very much like Walter Smith.

In February 1931 the Carolina Buddies were back in New York, this time the personnel consisting of Smith, Woodlief, and Odell Smith on fiddle. It was at this session that "Otto Wood the Bandit" was recorded. On this trip Walter remained in New York for some time and made the acquaintance of a young lady who stayed in the same hotel where he was rooming. Walter was interested in striking up a friendship, but she seemed to be interested only in the question of evolution, which she discussed at great length. In exasperation, Walter finally wrote a song about her, "My Evolution Girl," which the Carolina Buddies also recorded.

Walter Smith told us that he had written the song about Otto Wood, and he had rather strong feelings of sympathy for Wood. [Note: A future article in JEMFQ will deal in detail with the story of Otto Wood and the recordings.] Briefly summarized, the ballad tells of Wood pawning a watch one day, eliciting from the pawnbroker a promise to hold the watch for him. When he came back some time later, the watch had been sold. In a rage, Wood leaped over the counter, seized a pistol, and shot the pawnbroker. There is a bit of a discographic puzzle involving the recording of "Otto Wood." Bernard "Slim" Smith recorded a different song with the same title for Victor on 5 February 1931, 20 days before the Carolina Buddies waxed it for Columbia. Walter vaguely recalled having auditioned the song for Victor, during which time someone else was in the studio taking notes with pencil and paper as he sang. Possibly this was Bernard Smith, getting the idea for his song. What complicates matters in particular is that according to Victor's files, Bernard Smith was accompanied by a Gid Smith on guitar--but Walter, alias Gid Smith, did not play guitar.

In May 1931 the celebrated Charlie Poole died. Walter and Odell Smith were with him that night. As Walter recalls, a friend of Poole's who had been in the army during World War I, had just received a check a few days

before, and he got his gang together, Poole among them, to go riding around the mountains playing music and having a general good time, with generous amounts of liquor. Poole had been a heavy drinker before, and on this occasion indulged heartily. A doctor was called in to treat him, but Poole never did sober up. He turned to Walter that night and said, "Old Charlie's going to kick the bucket this time." Walter wrote a song of tribute to his friend, one of the most popular entertainers in that part of the country. (The song was unrecorded until recently, when Ted Prillaman and the Virginia Ramblers recorded it, along with several of Poole's favorites, for Mart Records.)

During the depression, Smith made his living from his music. He built a guitar and his oldest daughter, Thelma, learned to play. Dorothy, the younger daughter, learned to play the uke. One time a talent contest came to their home town. He and his family had already been singing together for some time, so they planned to enter. But Thelma was embarrassed to play the home-made guitar in front of all those people; she was sure they'd be laughed off the stage. So Walter went to the local music store and borrowed a guitar for the contest. They won.

In May 1931, Walter took his older two daughters, aged eleven and thirteen, to Charlotte, No. Carolina, where, accompanied by Odell Smith on fiddle, they recorded two numbers for RCA Victor as Kid Smith and Family. The three Smiths did not record again until December 1936, when they performed a dozen numbers for Uncle Art Satherley and the American Record Corporation.

During the intervening years, Walter and his family did considerable radio and tent show work. In 1929 he made his first appearance as a comedian in a medicine show at Bailey's Cross Roads, Va. He began in tent shows working for Oliver Sykes during the period 1930-1933. Together with his daughters, they performed in Georgia, Virginia, and in North Carolina. They did their first radio show in Allisonia, Virginia, in 1932. In 1940 Walter had his own radio show over WFVA in Fredericksburg, Va.

Walter was responsible for starting Patsy Cline out in show business; she worked with him in 1939. After she died in 1963, he wrote a song about her, part of which he sang for us.

In 1947 Walter remarried; Mrs. Dorothy Smith was better known in her youth as Texas Tona Lee and had grown up in medicine and tent shows. Both of her parents were in show business; when she was young she even entertained Franklin D. Roosevelt. During the

No. 1



"LITTLE DOT"
AMERICA'S No. 1
CONTORTIONIST!

You Will Hold Your
Breath As You Watch
Her Untangle.

No. 2



"OLD TOBY"
ONE OF AMERICA'S
FUNNIEST COMEDIANS!
Will Make You Laugh
Out Loud.

No. 3



MY NAME IS TOM DOOLY, I YODEL AND PLAY
BALL ON THE STAGE . . . I'M THE ONLY DOG IN THE
U.S.A. THAT HAS AN ACT OF THIS KIND!

★ ★ In Person ★ ★

KID SMITH & TEXAS TONA

With their Variety Stage Show . . . RADIO, RECORDING and TELEVISION STARS!

Featuring: LITTLE DOT . . . America's No. 1 Contortionist and OLD TOBY, one of America's FUNNIEST Comedians . . . Also TOM DOOLY, the Yodeling Dog!

Seeing is believing – This show is new and different, clean and refined . . .

Guaranteed to please!

1940s, 1950s, and '60s Walter Smith continued to do personal appearances and radio work. In 1966 for a period he had a daily radio show in WHPL, Winchester, Va.

He played in the Dakotas, Wyoming, Texas, Louisiana, Mississippi, Georgia, and elsewhere, traveling constantly up until 1967. In 1969 he and his wife settled in their present location in Fredericksburg.

Walter Smith's repertoire, as represented by the selections he recorded between 1929 and 1936, is practically void of the older traditional ballads and folksongs that folklorists look for first. "Broken Hearted Lover," one of the Carolina Buddies' songs, is a variant of the old folk lyric "Fond Affection," and "It's Hard to Leave You Sweet Love," recorded with McDaniel, is a variant of "The Storms Are On the Ocean." "Please Daddy Come Home," recorded for ARC, is Henry C. Work's 1864 temperance song, "Come Home Father, and "Johnny Booker," "Cat's Got the Measles," and "The Story the Crow Told Me" are probably from the minstrel stage, but few other songs Smith recorded predate the Civil War.

Apart from the songs that Smith himself composed most of the numbers he sang with the Carolina Buddies, Lewis McDaniel, and the Dixie Ramblers were sentimental songs of the late 19th century. The numbers recorded with his daughters were more in the style of the yodeling blues songs of Jimmie Rodgers and Cliff Carlisle.

Although he is presently troubled with emphysema, Walter enjoyed singing several songs for us, including some recent compositions of his. His wife provided guitar accompaniment, and occasionally their dog, Tom Dooley, also joined in on the singing.

In the handful of songs that he wrote, and in another handful of unusual older pieces that he had preserved on wax, Walter "Kid" Smith had made his lasting contribution to American music.



Walter Smith (left), Roy Rogers, and Smoky Wiseman (Smith's son-in-law), June 1941, Maryland



Walter Smith and his wife, "Texas Tona" at their home in Fredericksburg, 1972.

BOOK REVIEWS

THE GOSPEL SOUND: GOOD NEWS AND BAD TIMES, By Tony Heilbut (New York: Simon & Schuster, 1971), 350 pp., \$7.95.

The Gospel Sound is an informative, stimulating examination of the religious music of 20th-century American blacks, with emphasis on its development between 1945 and 1960. This was the era dominated by such inspired and colorful performers as Mahalia Jackson, Clara Ward, the Soul Stirrers, the Dixie Hummingbirds, Prof. Alex Bradford, and Sister Rosetta Tharpe. Heilbut's modus operandi is primarily biographical, devoting successive chapters to the careers of the outstanding soloists and groups of the post-World War II period, framed by similar discussions of gospel pioneer Thomas A. Dorsey and of the genre's most famous performer of recent years, James Cleveland.

Heilbut, a self-described "gospel monomaniac," has spent much of the last decade tracking down and personally interviewing the great and near-great artists of black gospel. Thus Heilbut is able to tell the great bulk of his story through direct quotations, ingeniously lacing the artists' autobiographical narratives with the often highly revealing accolades and barbs of their colleagues. One can turn to the chapter devoted to any one of the artists mentioned above and quickly learn where the singer was born and raised, what his early influences were, what his biggest "hits" were, and what he thinks of other singers and they of him. One also gets the benefit of Heilbut's own historical and musical analyses, as he lucidly describes the outstanding features of important recorded performances, and makes plain and intelligent distinctions between the several decidedly discreet subgenres most of us tend to lump together as "gospel". (For instance, he repeatedly emphasizes that the "quartet" music sung by such groups as the Dixie Hummingbirds and the Soul Stirrers is quite another thing from the singing of, say, Alex Bradford, even when the latter performs with a vocal group). There are also some intriguing comparisons of black gospel with its Caucasian opposite number. At one point, the Rev. Claude Jeter, formerly of the Swan Silvertones, is quoted as saying of that group's more than forty recordings for King, "They only wanted hillbilly style, they didn't care too much for the real gospel" (p. 147).

Black gospel music, even in recent years, has been less dependent on the phonograph than any other comparably prominent American music, and Heilbut is correct in placing greater emphasis on live performances (primarily through the reminiscences of the performers themselves and their colleagues) than on records. We are treated to frequent descriptions of performers and audiences jumping off stages and balconies, and of people actually dying of spiritual overexertion, as well as the everyday customs of "running" and "shouting." The differences in expressive worship between different churches, and their effects upon the music, are dealt with in some detail. Much attention is paid to the lifestyles of the artists and their followers, the "good news and bad times" of the book's subtitle. There are some horror stories about dishonest promoters, starvation wages, and Mafia-laden record companies. One can hardly blame Heilbut for his bitter denunciations of those who have victimized gospel performers, including soul singers who have copied their styles. Heilbut's intense partisanship for gospel music and its people comes through more positively (if a bit disconcertingly) in his description of nearly every major performer as "the greatest" or "the best" in the field, to the point where some paragraphs read like press releases, a minor distraction in an otherwise well-written book.

Occasionally one wonders if Heilbut has extended this partisanship to the point where he accepts his interview subjects' boasts a bit too uncritically, regarding "million-selling" records for example. Though R. H. Harris (formerly of the Soul Stirrers) is a great singer, one would like a bit more evidence behind Heilbut's crediting of Harris with the virtual reshaping of the whole quartet idiom.

As pointed out earlier, records are secondary to Heilbut's story. Recognizing, though, that records are bound to be the sole means by which many listeners can come to know black gospel (particularly the now-historical styles that Heilbut concentrates on) he provides a compact disco-

graphy of outstanding in-print LPs, and bases most of his musical analyses on discs that are readily obtainable (if you know what stores to go to). These analyses, by the way, are non-technical yet incisive and most helpful to an understanding of what makes gospel tick. There are also many extensive lyric quotations.

Columbia Records has issued two double-LP albums under Heilbut's supervision (The Gospel Sound, G 31086, and The Gospel Sound, Vol. 2, KG 31595). Columbia, unfortunately, was not a major producer of the sort of music dealt with in the book. Leasing arrangements with labels like Specialty have partially remedied this discrepancy, but some major figures in the book are absent from the LPs while others are represented only by mediocre performances. However, Columbia's vaults are brimming with black church music of the pre-Gospel eras, the 1920s and 1930s. This reader is not about to fault Heilbut and Columbia for reissuing eight sides by Blind Willie Johnson (four in each volume) even though Johnson is far outside the scope of Heilbut's book. Also featured in Volume 1 are the Angelic Gospel Singers, The Dixie Hummingbirds, Marion Williams, The Abyssinian Baptist Gospel Choir, Rev. J. M. Gates, Arizona Dranes, the Golden Gate Quartet, Mitchell's Christian Singers, Mahalia Jackson, The Staple Singers, and Dorothy Love Coates; the second volume includes the last seven artists plus R. H. Harris, The Pilgrim Travelers, and Eddie Head and Family (Co 14548-D).

-- Barry Hansen

(Hansen, a former research assistant for the JEMF, compiled numerous reissue LPs of postwar gospel singing while employed at Specialty Records from 1968 to 1971. He is now a researcher for Warner Bros. Records and, under the nom de microphone of Dr. Demento, maintains a popular weekly program of old records on KMET-FM, Los Angeles.)

BOSSMEN: BILL MONROE & MUDDY WATERS, By James Rooney (New York: The Dial Press, 1971); 159 pp.; discography. \$5.95, hardback; \$2.95, paperback (Hayden Book Co.).

"Every field has its 'boss man' - the one who sets the style, makes the rules, and defines the field in his own terms. In the world of bluegrass and early country music the man is Bill Monroe. In the world of urban blues and blues bands - Chicago blues - the man is Muddy Waters,"

With this introduction, James Rooney opens his book on two of the men who have had a tremendous effect on the American and international music scenes. Both Bill Monroe and Muddy Waters have been playing music all their lives. Both are seasoned professionals, with their share of success and failure. What separates them from other musicians is that each has developed a definite style of playing and interpreting music and those styles have continued to grow in popularity and influence. Muddy Waters' music had an important effect on the British blues revival and, consequently, the music of the Beatles and the Rolling Stones. These groups in turn have turned popular music (not to mention jazz and even classical) around rather dramatically in the past few years. Bill Monroe's music, bluegrass music, is experiencing increasing popularity both here and abroad. In 1973 alone there have been literally hundreds of bluegrass festivals in the United States, many of these featuring bands from as far away as New Zealand and Japan. In addition, bluegrass music's influence has been strongly felt in Nashville, in spite of Monroe's adherence to his traditional roots.

It is said that no man creates in a vacuum, and this is certainly true of these two men. Both were strongly influenced by the people and events of their childhoods, their early careers, the band members who have come and gone, the many other musical idioms surrounding them, and countless other factors. What James Rooney has done in Bossmen is to let the story be told largely in the words of the bossmen and the men who worked with them.

The book's 159 pages consist of interview excerpts (largely Mr. Rooney's own), given continuity by an approximately equal extent of commentary in between, and interspersed with numerous photographs. Rooney's commentaries fill in the gaps that necessarily arise in a work of this type by providing the background information needed to place the quotations in a meaningful context.

The net result is that Bossmen comes across as an annotated "scrapbook", if you will, of the careers of these two men. The musicians' own words are held together by Mr. Rooney's commentary, and in turn the entire text is roughly correlated to the photographs (although there is one apparent error; the only picture of Paul Butterfield and Mike Bloomfield appears on page 93, in the section on Monroe, instead of in Waters' section). The story of two exciting musical careers told in the words of the musicians themselves, and of those who have worked with them, makes for

fascinating reading. The style and length of the book makes Bossmen an easy evening's reading (or at most two evenings; one for the section on Monroe, another for the one on Waters).

The book does have its faults. Mr. Rooney's commentary does not always succeed in providing a smooth narrative. This is an inherent editorial problem in putting together sections of interviews into a lengthy text; subjects do not always say things exactly the way one wants them to say it. Thus, one is forced to strain at times to compose an appropriate commentary that places things in the proper perspective and yet connects well with what precedes and what follows. The net result is that the reading in some places becomes a bit jerky, and a few loose ends are left dangling here and there.

Closely connected with this problem is another that is more important. Since the entire interviews are not included, we are left at the mercy of Rooney's editing and annotating as to what is, and what is not included, as well as how it is presented. This could be a problem for those who would like to use this material for scholarly work, although not for the average reader.

All in all, however, Bossmen is a must for those into the music of Bill Monroe and/or Muddy Waters, and for those who are curious how a musical style comes to be.

-- Michael Mendelson
UCLA

(Michael Mendelson is a graduate student at the Folklore and Mythology Center of the University of California at Los Angeles.)

BIBLIOGRAPHIC NOTES

Old Time Music, No. 9 (Summer 1973) features "Man of Constant Sorrow: Richard Burnett's Story," an interview by Charles K. Wolfe (pp. 6-9); "The Cartwright Brothers' Story," by Bill Rattray with Jack Cartwright (pp. 10-11), a biography with discography; "Look Out! Here He Comes: Fiddlin' John Carson, One of a Kind, & Twice as Feisty," by Bob Coltman (pp. 16-21); "Norman Edmonds: Mountain Fiddler," by Stephen F. Davis and Robert E. Nobley, biography and discography (pp. 22-23); "The Discovery of Jimmie Rodgers: A Further Note," by Charles K. Wolfe (p. 24), and other articles and features. No. 10 (Autumn 1973) continues the Richard Burnett feature by Charles K. Wolfe, with excerpts from Burnett's pre-World War I song booklet (pp. 5-11); Tony Russell's series on Mississippi Stringbands continues with The Nations Brothers (pp. 12, 24); Mike Paris offers another look at Dorsey and Howard Dixon in "The Dixons of South Carolina" (pp. 13-16); William Koon and Carol Collins contribute a study of some of cowboy songs in "Jules Verne Allen: 'The Original Singing Cowboy'" (pp. 17-18, 23); Mike Leadbitter offers a discography, with commentary, of Wayne Raney and the Delmore Brothers on King Records (pp. 19-23), and the usual regular features are also included.

The Journal of Country Music, IV:1 (Spring 1973) includes "Nashville and Country Music, 1926-1930: Notes on Early Nashville Media and Its Response to Old-Time Music," by Charles K. Wolfe (pp. 2-16); and "Little Mary Phagan: Further Notes on a Native American Ballad in Context," by D. K. Wilgus and Nathan Hurvitz, further information, discographical and textual information pertinent to Sandra Keyes' article on "Little Mary Phagan" in a previous issue of JCM. (pp. 17-30).

The Devil's Box, No. 21 (June 1973) includes "'Sleepy' Johnson: Western Swing Pioneer," by Stephen F. Davis and Keith Titterington (pp. 13-19); and "Dick Burnett--A Rediscovered Old Time Fiddler," by Charles K. Wolfe (pp. 35-37). No. 22 (Sept. 1973) includes "That Old Time Music" by Charles K. Wolfe (pp. 6-9), a survey of the early history of recorded country music in Tennessee (reprinted from the May 1973 issue of Collage, Middle Tenn. State University); "I Grew Up Into It," an autobiographical account by Hobart Smith, followed by a discography (pp. 18-21); and "The Great 1927 Nashville Fiddler's Convention," by Charles K. Wolfe, a collection of contemporary newspaper clippings from the Nashville Banner and Tennessean describing the event (pp. 27-31).

"'The Text Is the Thing,'" D. K. Wilgus' Presidential Address to the American Folklore Society at the November 1972 annual meeting, published in Journal of American Folklore, 86 (July-Sept. 1973), pp. 241-252, includes a discussion of the relationships among Earl Johnson's "The

Little Grave in Georgia"(OK 45194), Fiddlin' John Carson's "The Grave of Little Mary Phagan" (OK 45028), and Uncle Dave Macon's "Over the Mountain" (Brunswick 349).

Popular Music and Society, 2: 2 (Winter 1973) includes "Country Music and the Mass Media: The Johnny Cash Television Show," by Frederick E. Danker (pp. 124-144), a study of the organization, content, quality, and impact of a continuing television series. 2:3 (Spring 1973) includes "The Mythology of Woody Guthrie" by J. L. Rodnitzky (pp. 227-243), a survey of attitudes toward Guthrie and his impact on other singers and propagandists.

Muleskinner News, 4:7 (July 1973) includes "Charlie Moore: 'It's An Honest Music,' " an interview by Tom Henderson (pp. 10-12); and "The Osborne Brothers: Breaking Ground," by Jack Tottle (pp. 14-19). 4:8 includes "The Don Reno Story, Pt. 2: Bill Monroe and Beyond," an interview by Bill Vernon (pp. 8-11); and "John Hartford: 'I Haven't Been Right Since,' " an interview by Doug Green (pp. 12-17, 32-34). 4:9 (September 1973) includes "The Don Reno Story, Pt. 3: Birth of the Tennessee Cut-Ups" (pp. 8-11, 19); and "Big Howdy! --Howdy Forrester, Fiddler," an interview by Tex Logan (pp. 12-19).

Bluegrass Unlimited, 8:1 (July 1973), features "James Monroe," by Pete Kuykendall (pp. 9-12). 8:2 (August 1973) features "The New Tradition," by Ann Randolph (pp. 9-11). 8:3 (September 1973) features "The Monroe Doctrine--Bluegrass on Campus," by Mary Jane Bolle (pp. 9-11).

NATIONAL FOLK FESTIVAL (Program for festival, July 1973, Wolf Trap Farm Park, Vienna, Va.), 24 pp., paper covers. This program booklet includes articles on Western Swing and the Steel Guitar by Guy Logsdon, and on Cajun music by Richard Spottswood (p. 9).

CRIMES, CRIMINALS AND CHARACTERS OF THE CUMBERLANDS AND SOUTHWEST VIRGINIA, by Roy L. Sturgill (Published by the author, 1970), 72 pp., paperback, \$2.00. This booklet delves into the lives and crimes of E. A. Hopson, Enoch Wright, Bob Mullins, Clifton Branaham, Talton Hall, John W. Wright, John Wesley Hardin, Kinnie Wagner, and Doc. M. Taylor (The Red Fox).
Courtesy of Donald Nelson

"John Henry," by Jeffrey M. Miller, in The Laborer 27:2 (February 1973), pp. 9-14. Another look at the construction of the Big Bend Tunnel and the legendary contest between steam drill and black laborer.

THE COMPLETE ENTERTAINMENT DISCOGRAPHY, by Brian Rust with Allen G. Debus (New Rochelle, NY: Arlington House, 1973), 677 pp., \$12.95. Complete discographies for some 500 entertainers from the mid-1890s to 1942. Each entry includes a biographical sketch of the artist, with lists of films and/or stage performances where relevant. Because adequate discographies already exist for jazz and blues musicians, and one on dance bands is in preparation (by Rust himself), these categories are excluded; also omitted are artists who were almost exclusively phonograph performers (e.g., Billy Murray, Irving Kaufman, Henry Burr). This leaves minstrel performers, vaudevillians, film stars, radio personalities, and actors and actresses who made records--whether musical, dramatic, or narrative. In the area of minstrel and blackface are such names as Bert Williams, Correll and Gosden (Amos and Andy), Gallagher and Shean, Mack and Moran (Two Black Crows), and Moss and Frye. Other early ethnic humorists include Charlie Case, Ralph Bingham, and Walter C. Kelley (but not Cal Stewart or Monroe Silver). On the periphery of early hillbilly music were Frank Crumit, Gene Austin, Wendell Hall, Johnny Marvin, and George Gobel, all of whom are included. Also represented are some concert performers of folksong, such as Paul Robeson, Harry Lauder, Libby Holman, and Will Oakland.

WHEN WAS THAT OLD RECORD MADE? By Charlie the Collector (Dallas: Published by the author, 7048 Cliffbrook, Dallas, 75240; 1973), 18 pp., \$3.00. Dating lists for 30 labels of pop, 10" 78 rpm records, 1908-1958. Each label listing gives a year-by-year breakdown of releases. The dating is only approximate, as it is based primarily on recording dates, with an assumed lag time of one to several months between recording and release. The writer estimates that in 90% of the cases the list will indicate the exact year the recording was made or issued. Most of the hillbilly/C-W series (e.g., Columbia 15000-D, Victor 40000-V, Decca 5000) are not included, although the parallel race series are. In addition to the major standard labels, many shorter-lived labels are included, such as Guild (1945-46), Majestic (1945-47), Musicraft (1944-46), Signature (1946-47), and Variety (1936-37).

JEMF REPRINT SERIES

Reprints 9-16 and 26 are available at 50¢ each to Friends of the JEMF; 75¢ to all others. Reprints 17-25, available bound as a set only, \$1.00 to Friends and \$2.00 to all others.

9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin*, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Folklore*, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From *Ethnomusicology*, Vol. 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, Vol. 27 (1968). "A Ballad in Search of Its Author," by John I. White. From *Western American Literature*, Vol. 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction to American Folklore*, 1968.
15. "Railroad Folksongs on Record--A Survey," by Norman Cohen. From *New York Folklore Quarterly*, Vol. 26 (June 1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, Vol. 83 (1970).
- 17-25. Under the title "Commercially Disseminated Folk Music: Sources and Resources," the July 1971 issue of *Western Folklore* printed nine articles by the following authors: D. K. Wilgus, Eugene Earle, Norm Cohen, Archie Green, Joseph Hickerson, Guthrie Meade, and Bill C. Malone. Available bound as a set only. (\$1.00 to Friends; \$2.00 to all others).
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical Public-domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium (Number Nineteen)*, 1971.

JEMF SPECIAL SERIES

JEMF Special Series, No. 1: "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60¢; all others, \$1.00.

JEMF Special Series, No. 2: "Johnny Cash Discography and Recording History (1955-1968)" by John L. Smith. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

JEMF Special Series, No. 3: "Uncle Dave Macon: A Bio-Discography" by Ralph Rinzler and Norm Cohen. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

MISCELLANEOUS PUBLICATIONS

The John Edwards Memorial Foundation Archiving and Cataloging Procedures. A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. 50¢

PLEASE GIVE FRIENDS NUMBER WHEN ORDERING. CALIFORNIA RESIDENTS PLEASE ADD 5% SALES TAX.

CONTENTS

Letters	89
"Walk Right In Belmont": The Wilmer Watts Story, by Donald Lee Nelson	91
Wilmer Watts Discography	96
"Henry Clay Beattie": Once a Folksong by Norm Cohen	97
Commercial Music Documents: Number Fourteen	101
The Brunswick 100 Series -- "Songs from Dixie"	103
Commercial Music Graphics: Number Twenty-Six by Archie Green	109
A Preliminary Vernon Dalhart Discography. Part XII: Emerson Recordings	115
Forgotten After Twenty Years: Jimmy Long by Wayne Glenn	116
New JEMF Reprint Available	117
Johnny Cash Discography Update (1971-1972), by John L. Smith	118
Walter "Kid" Smith, by Norm Cohen	128
Book Reviews: <u>The Gospel Sound</u> , by Tony Heilbut (Reviewed by Barry Hansen); <u>Bossmen</u> , by Jim Rooney (Reviewed by Michael Mendelson)	133
Bibliographic Notes	135

* * * * *

Members of the Friends of the JEMF receive the JEMF Quarterly as part of their \$7.50 (or more) annual membership dues. Individual and institutional subscriptions are \$7.50 per year for the current year. Back issues of Volumes 6, 7, and 8 (Numbers 17 through 28) are available at \$1.25 per copy. (Xerographic and microform copies of the JEMF Quarterly are available from University Microfilms, Ann Arbor, Michigan.)

The JEMF Quarterly is edited by Norm Cohen. Manuscripts that fall within the area of the JEMF's activities and goals (see inside front cover) are invited, but should be accompanied by a self-addressed stamped return envelope. All manuscripts, books for review and other communications should be addressed to: Editor, JEMFQ, John Edwards Memorial Foundation, at the Folklore and Mythology Center, University of California at Los Angeles, Los Angeles, CA, 90024.

The contents of the JEMF Quarterly are abstracted in Folklore Abstracts and RILM Abstracts.

JEMF QUARTERLY

JOHN
EDWARDS
MEMORIAL
FOUNDATION



VOL. IX, PART 4, WINTER, 1973, No. 32

THE JEMF

The John Edwards Memorial Foundation is an archival and research center located in the Folklore and Mythology Center of the University of California at Los Angeles. It is chartered as an educational non-profit corporation, supported by gifts and contributions.

The purpose of the JEMF is to further the serious study and public recognition of those forms of American folk music disseminated by commercial media such as print, sound recordings, films, radio, and television. These forms include the music referred to as "country," "western," "country & western," "old time," "hillbilly," "bluegrass," "mountain," "cowboy," "cajun," "sacred," "gospel," "race," "blues," "rhythm and blues," "soul," and "folk rock."

The Foundation works towards this goal by:

gathering and cataloging phonograph records, sheet music, song books, photographs, biographical and discographical information, and scholarly works, as well as related artifacts;

compiling, publishing, and distributing bibliographical, biographical, discographical, and historical data;

reprinting, with permission, pertinent articles originally appearing in books and journals;

reissuing historically significant out-of-print sound recordings.

The Friends of the JEMF was organized as a voluntary non-profit association to enable persons to support the Foundation's work. Membership in the Friends is \$7.50 (or more) per calendar year; this fee qualifies as a tax deduction.

Gifts and contributions to the Foundation qualify as tax deductions.

* * * * *	* * * * *
DIRECTORS	ADVISORS
Eugene W. Earle, President	John Cohen
Archie Green, 1st VP	David Crisp
Fred Hoeptner, 2nd VP	Harlan Daniel
Ken Griffis, Secretary	Ronald C. Foreman, Jr.
D. K. Wilgus, Treasurer	E. Linnell Gentry
	John Greenway
	John Hammond
EXECUTIVE SECRETARY	Wayland D. Hand
Norm Cohen	Bess Lomax Hawes
	Will Roy Hearne
	Alan Jabbour
EDITOR, <i>JEMF</i> QUARTERLY	Willard Johnson
Norm Cohen	Bill C. Malone
	Brad McCuen
	Judith McCulloh
EXEC. VP, <i>FRIENDS OF JEMF</i>	Guthrie T. Meade, Jr.
Gene Bear	Thurston Moore
	Bob Pinson
	Ralph C. Rinzler
	Wesley Rose
	Charles Seeger
	Michael Seeger
	Chris Strachwitz
	G. W. Tye
	Bill Ward

LETTERS

Sir:

Here are some additions and corrections to my "Preliminary Check-List of Foreign-Language 78's" [JEMFQ #29, pp. 24-31].

1. COLUMBIA.

The earliest 4- and 5-digit foreign language series may have been cylinder recordings (ca. 1901).

1902-1908: Foreign-language records appeared in the regular domestic single-sided black-and-silver label series which started at 1 in 1902 and ended at about 3999 in 1908, when the domestic "A" and foreign "E" series were started. The 41300 series were European.

2. VICTOR.

The last of the 10" black single-sided Victors was issued in 1918, not 1908. The numerical prefix RCA Victor series began on 1 Nov 1942 (but most foreign series did not start until ca. 1950).

3. BLUEBIRD.

Brian Rust writes: "I have permanent access to the Victor files in Hayes; I find no evidence of any Bluebird issues other than those you mention."

5. DECCA.

Add 35000 12" Greek series

11. ODEON/KEH

The following series were inadvertently omitted from the listing:

	10"	10 3/4"
Slovak	18001	
Scandinavian Instrumental & Swedish	19001	
Danish	20001	
French	22001	
Serbo-Croatian	23001	
Slovenian-Krainer	24001	
Norwegian	25001	
Lithuanian	26001	
Swiss	27001	
Greek	28001	82001
Turkish		83001

13. VOCALION.

See JEMFQ #30, p. 46.

14. Correct spelling: WALLIN'S SVENSKA RECORDS

ADDITIONAL LABELS

Label	Location	Language	Date
Kaliphon		Greek	?
Maloof		Arabic	1920s

Marrache		Arabic	1920s
Nofrio		Italian	1920s
Panhellenion	New York	Greek	1920s
Parsekian		Armenian	1920s
Pharos	New York	Armenian	?
Phonotype		Italian	1920s
Sokhag		Armenian	?
Srpske Gusle	Chicago	Serbo-Croatian	1920s
Strong	New York	German	1920s

It seems there were more independent record companies producing foreign-language records in the 1920s than I had thought. Perhaps I ought to have expected to find more; after all, there were innumerable small labels in the 1920s, including some specializing in "race" music (e.g., Black Swan).

It would be interesting to know more about the connections of the small specialist labels and the major record companies of the 1920s. I have only some clues. Panhellenion records were "protected by Emerson patent..." Parsekian has the same brown wax and run-off groove style as Perfect records of the mid-1920s. Srpske Gusle was manufactured by Marsh Laboratories (Autograph). Wallin's records were recorded by Autograph and Paramount. Macksoud seems to have been a Scranton Button Works pressing.

Regarding American Indians on records: It seems that the first Indian to make commercial phonograph records was Ho-nu-ses, who recorded several Iroquois songs for Victor on 6 June 1904. But I believe the first records made for sale primarily to American Indians did not appear until the 1950s, when small specialist labels such as Canyon and Tom Tom appeared in the Southwest.

Pekka Gronow
Helsinki, Finland

Sir:

Re Pekka Gronow's article on American foreign language 78s, note the following additional series:

EMERSON had a number of foreign language series besides the Swedish 18000s, as follows:

	9"	10"
Polish	1100	11000
Italian (incl. Neapolitan, Sicilian)	1200	12000 and 1200-X
Hebrew and Yiddish (note: 13258-XX was 12")	1300	13000 and 1300-X
(note: 13271 is Roumanian, but may be a maverick)		
Slovak	1400	
Russian and Ukrainian	1500	
German and Swiss (only one example known: 19005)		19000
International (instrumental semiclassical and operatic)	02000	02000-X
(Note: A-20047 was 12")		20000

GENNETT also issued Italian and Spanish (Latin American) and Filipino ethnic items, at least, and possible other languages as well. To my knowledge, these were generally in the regular popular series, but numbered with a prefix letter to denote non-American material, as follows:

I-4863 and I-4864 are by Banda Siciliana, playing waltzes and other folk dances with Italian titles. Adjoining issues are 4862 (no prefix) by Homer Rodeheaver, and 4865 by an Irish tenor, Felix O'Dare.

The whole block from 4947 through 4965 (prefix, if any, unknown) were Welsh material. I have no information on artists or titles. Possibly intended for sale in mining regions of Pennsylvania, where many Welsh folk settled and had singing societies. [Ed. note: see following letter from Jim Hayes.]

S-5118/19/20 were Spanish titles, some at least by Gonzales groups, a Mexican ensemble.

Some couplings were released for both American and ethnic consumption, viz. 4928 by Nathan Glantz and his Orchestra: Olympic (waltz) / Gypsy Soul; S-4927 by Nathan Glantz y su Orquestra: Olimpica (Vals) / Alma Gitana.

I am sure I have seen a Filipino language recording on Gennett, in their mysterious 40000 series 10" black Electrobeam label. I don't mean to imply that the entire 40000 series was Filipino or ethnic, however.

I see from a Gennett supplement that there were some records in the 5700s (toward the close of the 5000 series) with a "W" prefix, for Welsh material.

CAMEO: I seem to recall hearing of some Cameo releases in Spanish or other series, but cannot locate examples in my collection or files at the moment.

Walter C. Allen
Stanhope, N. J.

Sir:

In reference to the article, "Gennett Welsh Record Big Seller in Mining Districts" reprinted from TMW, 15 Feb 1925, p. 153 [JEMFQ #29, p. 31-32] I guess that the original recording was:

Winner 4005: Ted and May Hopkins
A Welsh Courtship Part 1 (8454)
A Welsh Courtship Part 2 (8455)

The above sides were recorded in London ca. March 1924, and Winner 4005 was released in England in May 1924. Numerous Gennett recordings were released here on the Winner label, mostly dance recordings.

Jim Hayes
Liverpool, U.K.

Sir:

Today I received JEMFQ #30, which is very good indeed; especially I like the article by William Henry Koon on Ken Maynard. However, I can't agree with him at all on the song, "A Prisoner for Life." Both Jules Allan and Maynard sing almost identical versions to the one printed in the Lomax book, *Cowboy Songs* (1916). The only difference in the Maynard version is that he adds some fragments in the beginning of the song, which have nothing to do with the song, "A Prisoner for Life."

I know how difficult it is to transcribe a record, as I was faced with the same problem on this song while producing the Jules Allen LP for Folk Variety Records. If you change a few errors that occurred while Koon transcribed the song, then you have the same version as in the Lomax book.

John Larson from Denmark gives a different date on the recording session--14 April 1930. Also, please add, on the song, "Lone Star Trail," that it was released on Rar-Arts WLP 1004.

Richard Weize
Hohe Seite, W. Germany

[Editor's note: We defer to discographer Larson's dating for the Maynard Columbia session. The date given in the discography was arrived at by interpolation from other known Hollywood recording dates, a procedure that can easily give rise to an error of several days.]

Sir:

I was most impressed with the article on Dr. Brinkley [JEMFQ, #30], but being a discography bug, I wonder why a comment was not made about the one band that was recorded for posterity while appearing on KFKB? Fiddlin' Bob Larkin and His Music Makers. Here is an abbreviated radio schedule that appeared in the book, *The Roguish World of Dr. Brinkley*:

1923 KFKB Schedule:	6:00-7:00 AM	Larkan &c.
	7:30-8:00 AM	"
	3:00-4:00 PM	"

Fiddlin' Bob Larkin (Larkan) and His Music Makers recorded for OKeh 9n 22 Feb 1928. Personnel is from ace researcher Glen White of Oklahoma City:

Uncle Bob Larkin (Fiddlin' Bob Larkin)--fiddle
Forest Larkan -- piano
Michael McRea (McRee) -- banjo
Sam McRea (McRee) -- harmonica
Rudy McRea (McRee) -- vocal
Roy Hall and Elmer Allen -- guitars

(Continued on p. 146)

JACK JACKSON: PORTRAIT OF AN EARLY COUNTRY SINGER

By Charles K. Wolfe

[In 1928 a Nashville newspaper called Jack Jackson "perhaps the most popular radio entertainer in the South;" in 1973 the same Nashville paper answered an inquiry from a reader wondering "what ever happened to Jack Jackson." These items testify to the immense regional popularity of a musician who worked primarily through the medium of radio rather than phonograph records, and who thus has perhaps been unjustly neglected in old-time music research. Jack Jackson is also important as a transitional figure in the history of country music; his two recording sessions span the gap between the older string band tradition (the Victor sides he made with the Binkley Brothers) to the newer country crooner tradition (his solo sides for Columbia). He is also important because of his immense popularity as a purveyor of songs and music; he sold hundreds of his song books throughout the mid-South in the early 1930s. Jackson today lives in Lebanon, Tennessee, where I interviewed him in September 1973; he is very alert and remembers the events of the 1920s and 1930s with uncommon vividness.]

Jack Jackson was born on June 14, 1909, at Leesville, Tennessee, a hamlet about 15 miles east of Nashville. He was an only child, and his family was slightly musically inclined, his mother playing the piano. After serving an apprenticeship with several old-time musicians around the middle Tennessee area (during which Jackson played guitar and banjo), he went on the Nashville radio station WLAC in January 1926, and soon gained a great deal of popularity as a singer. Jackson played on the other Nashville stations WBAW, WDAD, and WSM as well as WLAC, though most of his work was for WLAC. In 1928 and 1929 Jackson made records for Victor and Columbia, records which achieved a moderate success. In 1930 he went to Hopkinsville, Kentucky, to appear on WFIW, a station devoted largely to old-time music; he played on WFIW in 1930, 1931, and 1933. In 1934 Jackson quit playing professionally and got into the welding business, and, except for a final year spent at WSM in 1938, has since spent his life in welding and related professions. Today he still maintains a large welding shop in back of his home in Lebanon, but still plays informally for friends.

Though he was primarily known as a vocalist, Jackson began his career as an instrumentalist; he has played almost all traditional stringed instruments, but falls back on the guitar. A major influence on him was an older cousin, Tom Guthrie; "he was Tennessee champion fiddler and Texas champion fiddler, he was champion even before I was born. He taught me; I used to play with him on the banjo; in fact, I bought a banjo from him. He was an old bachelor, he liked to fiddle, and I'd go play as exercise. His tunes included a whole flock of those things that you never hear of any more. I wish I could have recorded them."

Jackson played with many older musicians in the Lebanon-Nashville area, including Arthur Smith, the famous fiddler and early Opry star.

"I played with Arthur Smith before I went close to a radio station. Arthur was a railroad construction man and he had a floating gang that would go to a place that needed a bridge built or something, and he happened to locate in Mt. Juliet where I went to school and he stayed there several months. When I found out that he was a fiddler -- he lived in railroad cars fixed up for living quarters -- I'd stay til he got in and pick with him until he got ready to go to bed, then I'd walk home." Jackson started out professionally playing with an old French harp player from Lebanon named George Jenkins; he played banjo with Jenkins and recalls during instrumental versions of old popular numbers like "Silver Threads Among the Gold" and "When you and I Were Young, Maggie." "I was just a kid and hadn't gotten far from home," Jackson recalls, and played pretty much wherever he had a chance to: at dances, gatherings, and finally, in early 1926, on WLAC in Nashville. "One night somebody ahead of us failed to show up, and they wanted us to take up their time, and old George was afraid he couldn't make it, said he hadn't practiced for the extra time, and kid-like I thought I could pick and sing... so they turned me loose and from then on they gave me a spot by myself."

Unlike many performers who were tagged with colorful nicknames, Jackson did not get his tag "The Strolling Yodeler" from George D. Hay, the promoter of WSM's early Opry; "I was always pacing the floor before time to go on, and one of the announcers one night said, 'Well, there's the yodeler strolling around.'" Jackson did in fact yodel quite a bit in his songs; "I kept a sore throat all the time." But unlike many singers in the late 1920s, he was not overly influenced by Jimmie Rodgers; he was yodeling before he knew Jimmie Rodgers was alive, having learned it from a singer named Jimmy Franklin, from Murfreesboro, Tennessee. Franklin had fought in World War I and spent quite a while in Switzerland; Jackson thinks he may have picked up yodeling there.

The Nashville of the late 1920s was a curious mixture of different musical philosophies and styles.¹ While the Nashville radio stations have become famous as pioneer purveyors of country music, the musical community of Nashville itself was more oriented to jazz, dance, and even classical music. Many of the Nashville community in the 1920s looked down on country music; Jackson recalls that the musicians' union was in Nashville as early as he was, but that few old-time musicians joined; the union didn't even recognize guitar players and fiddlers as musicians. "The union musicians in Nashville then, they looked way down upon a guitar. That was just the bottom of the barrel; a guitar player, he was like a blind man sittin on a street, just making a noise to attract people." Jackson in a sense tried to span these two separate musical worlds, and took lessons whenever he had the chance. "There was a couple of fellows that came to Nashville with a stock company -- usually they'd stay until they ran out of soap -- but these guys came and played Hawaiian style music and did very well, and set up a studio in the WDAD building. Their names were Tom Fields and Bob Barton." WDAD was the first station to broadcast in Nashville, having gone on the air in September, 1925; the station was tied in with Dad's Radio Supply House in Nashville, and later transferred its license to WLAC; many of the Opry old-timers insist that they first played old-time music on WDAD, or "Dad's," an assertion which is probably true. In the 1920s "Dad's" was not merely a radio supply shop, but apparently a musical center as well. "The WDAD building was a long building, about a block long, with a balcony that ran all the way around it on the inside -- if you went upstairs, you could go all the way around the place. They had four studios in it, for teaching music: Eva Thompson Jones had a studio, Fields and Barton had a studio, and there were two other studios." Eva Thompson Jones, of course, was the niece and accompanist for Uncle Jimmy Thompson, the old fiddler who is traditionally acknowledged

as the first "Opry" performer. Unlike her more famous uncle, Eva was well trained to read music and frequently performed on the radio popular or semi-classical numbers when she was not working with her uncle.

Unlike many old-time musicians, Jackson learned to read music and consciously sought to improve his formal musical training. "I took lessons from everybody I could. There was another fellow in Nashville that taught all the big boys, and I was lucky enough to take from him too: his name was Harry L.D. Sheetz, and he taught Francis Craig, Vito Pellettieri, Beasley Smith, all those guys. In the early days, a good deal of jazz and dance music was being played in Nashville. Vito was on WLAC and he had a big band, mostly jazz music, when I was there (ca. 1928-1930); he hadn't gone over to WSM then." Francis Craig was a popular early dance band leader who recorded in 1925 for Columbia (and whose records were advertised in the 1925 Nashville Tennessean with a double full page spread -- something that was never done in Nashville for old-time music); Beasley Smith was another famous dance band leader who apparently never recorded but whose band was a training ground for later jazz figures like Matty Matlock, Ray McKinley, and Phil Harris. The Nashville of the 1920s also was a training school for popular singers like James Melton (a very popular tenor then) and Kenny Sargeant (famed vocalist for Glen Gray's Case Loma orchestra). In addition to popular dance bands and vocalists, numerous black jazz bands worked out of Nashville, including the excellent early territory band of Doc Banks. Jack Jackson agrees that old-time music was only one influence operating in the early days of Nashville popular music.

When WDAD and WSM started having success with their old-time music or barn dance programs, the other Nashville radio stations, WLAC and WBAW, started rival shows; for a time in the late 1920s one could hear country music from Nashville on Thursday, Friday and Saturday nights in succession, and many of these shows utilized the same musicians. "I was on all three of them," recalled Jackson, "but, brother, the day they started paying, if you worked for one of 'em, and would go to the other station -- well, they wouldn't even speak to you. They started paying the last of November, 1928, I believe. We'd been playing for 'em for nothing for years, and then I was down in Georgia with this Tom Fields and a real Hawaiian named Dave Hope, and I got a letter from a friend in Nashville that said they [the radio stations] were fixing to start paying, so I wrote WSM and WLAC both. Well, both of

them answered me back real quick and I was playing about two night stands and that letter followed me and didn't catch up with me until I got back to Nashville. When I got back to Nashville I went up to WLAC and of course they offered me a job and I took it, and then I went by WSM and they said, 'Why didn't you come up here, we wrote to you to come up here.' I stayed with WLAC for a couple of years."

While at WLAC Jackson participated in the Friday night old-time music show called the "Sorghum Symphony." There weren't a lot of old-timers at WLAC; many were younger musicians not so closely tied to traditional styles and repertoire. Jackson was one of the first musicians to sing a lot over the radio in the mid-Tennessee area, and the people responded very favorably to him. "For years I never went by any program; I did requests; people would phone in requests while I was on the air; one night a boy took 90 calls in 15 minutes; I don't see how he did it, but he was using two phones." This was at WLAC, and Jackson recalls that many of the performers in those days took phone requests. Often the requests would reach Jackson while he was still on the air; those that did not he tried to answer in following shows. "I tried to do what they called in for; and if I didn't know it, I tried to learn it." Jackson did not especially consider himself a traditional or even a hillbilly singer; he was often sent sheet music by fans and did not hesitate to learn new songs off of sheet music. He did not see himself as very different from a mainstream popular singer.

Jackson did not have to alter his style much for the radio. "I never knew why, but I got lots of letters from a long ways off -- even Australia -- that they could understand what I said better than some people. This is while I was at WLAC. Sometimes I'd get a tub full of letters a week. Both requests and letters just to say they liked me. Come from all over the United States. Some from Sydney Australia. I happened to sing the first song that went out over WLAC when it increased power. When I first started WLAC was a little bitty thing, 250 watts, and when they finally got to 5,000 they thought they were big folks. And we went on at 3 o'clock in the morning, just as a test -- nobody else would be on at that time -- so we went on by special permission to check the thing out, to see if it was working right. Got a letter right off from Sydney Australia, and they measured it at the station, and had the thing right up on the wall, 10,400 miles. At that time we used to get out better than anybody, WLAC did."

There were no commercials on Nashville radio when Jackson first started in 1927. "They didn't charge, they didn't pay, they didn't collect, or anything, before November of 1928. The only

thing was, they advertised their own self: WLAC was Life and Casualty Insurance, WSM was National Life. The stations' sole purpose at first was to advertise life insurance. They all started together paying and taking ads from other people. WLAC fired a fellow for making too much money he earned on a commission. . . . They offered him ten percent, I think it was, he was to get the ads, he was to write up the ads, he was to announce the ads, he was to collect for 'em -- and he'd get ten percent. He made \$90,000 the first year. They said that was too much for anybody to make." The announcer delivered the commercials in the early days; Jackson seldom talked on the air, and the announcer announced most of his songs.

In early October 1928, shortly before Jackson says the radio stations in Nashville started paying performers and shortly before he became exclusively associated with WLAC, Jackson participated in the first recording session held in Nashville, and cut four records for Victor.² Jackson recorded as vocalist for the Binkley Brothers Dixie Clodhoppers, a well-established Nashville band consisting of the two Binkley brothers, Amos (who played banjo) and Gail (fiddle)-and Tom Andrews, (who played bass guitar and occasionally bass fiddle). Jackson hadn't met the Binkleys or tried to work with them prior to the Victor session; he usually performed on the radio alone. But when the Victor representatives contacted the Binkleys about making records, they insisted on their getting a vocalist; "neither of the Binkley brothers even pretended to sing, and the Victor folks said they wanted a vocalist on the records, that they wouldn't even consider them without it, so they called me on the telephone and I went to see them and we got together that way." Jackson continued to play with the Binkleys after making the records; he recalls entering an old-time music contest in Chattanooga with the band; "it lasted three days and three nights; Binkley Brothers and I went, the Gully Jumpers went, three or four bands from Nashville, there were supposed to be 13 states represented there; in my one man entertainer category there were 126 entries, and I had no idea of getting that thing." Jackson, however, got first as a soloist and he and the Binkleys got second as a band.

Jackson had been signed to a "letter of option" with Victor for almost a year prior to making the recordings in Nashville; this was a fairly common practice in early field recording whereby an advance "talent scout" spotted likely talent and signed him to a letter promising to record him in a year; the artist in turn agreed not to record for any



Jack Jackson
THE STROLLING TODDLER
OF W.L.A.C.
VICTOR RECORD ARTIST
LEBANON, TENNESSEE
ROUTE 2 BOX 38



Amos Binkley, banjo; Jack Jackson, seated; Gail Binkley, fiddle;
Tom Andrews, guitar (1928: Old Bijou Theater, Nashville)

other company before that time. However, apparently no money was exchanged in signing such a letter of option. Jackson said a Victor representative whose name he does not recall came through Nashville in 1927 and signed several Nashville radio performers to such letters. "They went at it in the slowest way in the world. They'd get you to sign an option for twelve months and then they'd wait eleven months before acting, and then they'd get in a big hurry. They paid us \$100 a record and they wouldn't even talk about royalties with you."

Jackson recalls that the records were made in the WSM studios, "right there on top of the National Life Building, in the same room we broadcast out of." Though the WSM studios were used, he does not think the station was directly responsible for the recording crew coming in; "really, I think they were going to record anyway and WSM just had the studio." He believes the crew consisted of three men, but remembers no names; it seems very likely that one of the men was Ralph Peer and that they were on their way from a session in Memphis to one in Atlanta. Jackson remembers little of the technical details of the recording apparatus; though he was the first artist to record in the Nashville session, the equipment was already set up by the time he went in. What was it like making records back then?

"Well, the first thing, they tore me all to pieces... they'd make samples and play 'em back to you, and there were certain letters they told me before we started wouldn't come out -- "S" and "T", like "first", that "st" wouldn't come out, and W -- I forget the rest of them. I had to sit there and practice those things, when I got through I didn't sound like myself at all, trying to make them dig into the record. You had to hit those real hard in order for them to come out then. By the time I got through with that -- we might have spent the whole first day just doing that -- making tests. Trying to get those Ws and Ts -- anyway, they had a list, they knew what wouldn't take out. They didn't have any trouble recording the instruments, Lord, they had trouble holding them back. They had to set the banjo player almost out in the yard."

Another thing that bothered Jackson was the microphone; "it was just right in my nose; it was just two or three inches; my nose almost touched it." Both of these things -- the emphasis of certain consonant sounds and the looming microphone -- disturbed Jackson and he still says today that he sounds unnatural on the records. Two sides, "Watermelon Hanging on De Vine" and "Rock All Our Babies to Sleep," were never released, and Jackson himself has always felt it was because the songs contained derogatory racial

references. Though six of the eight Jackson-Binkley sides were released, almost half of the sides cut at this Nashville session were not, and Jackson doesn't recall ever hearing anyone offer an explanation for this. Nor was there any local publicity when the records were issued; "they just kind of appeared: I don't think the newspapers printed a single word about the recordings" (in contrast to the promotion made for the dance band recordings of fellow Nashvillian Francis Craig).

After the Nashville session, Victor signed Jackson to another letter of option for apparently another year. Nothing came of this, and Jackson began to talk to Dan Hornsby, the Columbia field scout who frequently came through Nashville in the 1920s. Hornsby worked with Frank Walker and other A & R men in the 1920s, and was lining up talent for the 1928-29 Johnson City sessions for Columbia. Hornsby was himself a singer and songwriter and released several of his own records in the Columbia 15000-D series. Hornsby's contact in Nashville was a man named Ward who ran a radio and record shop in the Arcade in downtown Nashville. Often Hornsby would leave sheet music -- including his own compositions -- there for Jackson to pick up and evaluate.

Jackson agreed to record for Columbia but Hornsby was worried about the Victor letter of option and wanted to wait until it had expired before signing Jackson for Columbia. Jackson was finally to record for Columbia in October 1929 at Johnson City, Tennessee. For months before the session, Hornsby and Jackson exchanged letters and even music: Hornsby apparently exercised quite a bit of influence over what songs Jackson would be allowed to record. (This kind of interference with the artist material to some extent dispells the myth that many of the commercial hillbilly records of the 1920s represented the vision of the artist involved.) Hornsby and Columbia virtually chose the songs Jackson was to record from those that he sent them; "I had some better songs that were new songs, people had sent me the music to them -- they didn't want any part of that." When he went up to Johnson City, "I had it pat, what I was going to do."

Jackson recorded four numbers for Columbia. Perhaps the most popular was "I'm Just a Black Sheep," written by a man named Dawson who was a prisoner at the Ohio State Prison. Dawson had heard Jackson sing on the radio and had sent him a manuscript copy of the song. Joe McDaniel published the song in sheet music form, with a photo of Jackson and a reference to the Columbia

record. According to Jackson, McDaniel was "rarin' to put that picture on there; he had it all set, ready to put that picture on it, for a year before we made that record." The song was released on Columbia 15497-D on 31 January 1930 (backed with "In Our Little Home Sweet Home"), with an initial pressing order of 2,950, which was better than average. Jackson thinks Dawson, the composer, died in the tragic Ohio prison fire of 1930 (cf. Donald Lee Nelson's article in JEMFQ #30, p. 42).

The other two numbers Jackson recorded were "Flat Tire Blues," which he composed himself, and "My Alabama Home," for which he wrote the music and "a piano tuner here (in Lebanon) wrote the words." These songs were released on Columbia 15662-D on 30 April 1931 (nearly a year and a half after they were recorded) with a miniscule pressing order of 700 (though, again, the figure was comparable for other releases of the time). On neither record was Jackson billed as "The Strolling Yodeler," possibly because Columbia had another artist in the 15000-D series, Billy Vest, with that title. Jackson himself was not even notified when the records were released, or how many copies were sold; he found out about their release by accidentally finding them for sale. When he wrote to Columbia seeking information, "they wouldn't even know what you was talking about... they didn't even know who I was." Jackson received payment of \$100 for the records in the mail shortly after the recording session itself, however; this was a flat rate with no royalties involved.

Jackson's memory of the Columbia session is vivid. "That was the most miserable day... I was supposed to be the first one on the list, at 8:00 Monday morning.³ But for some reason they didn't get their equipment in. It was just a vacated store building, I think it had probably been used for a cream station: a little old brick building. It had a section about 10 by 12 in front, then a wall, and a little window there kind of like a bank teller window and a door you could go through. It rained all day and the whole front was jammed with people. More of them were curious than wanted to make records; I didn't recognize many groups; in fact, some of them left... and I wish I had, and had come back rested. I stood there without as much as a cup of coffee from 8:00 in the morning until 4:00 in the evening. And every few minutes a man would run and stick his head out and say, 'Don't you leave; we'll be ready in a minute.'"

"Now Dan (Hornsby) wasn't up there; it was another crew that came in to do this. It was a three-man crew; I don't remember much about them. The only thing -- I learned later that one of them had nearly lost all of his money in the stock market, see that was 1929, and he was

just as nervous as a goat, and of course he made me nervous. The one so nervous was a big tall fellow, and that fellow sat back and cracked that music thing, he was a short, sandy-haired fellow. You can imagine how I felt standing there for eight hours, and soaking wet too. And I was right in the middle of this vacant building, echoing everywhere, no curtains or anything -- they had one carbon mike sitting on a stand, bouncing every time you breathed at it -- the crudest outfit you could think of.... I just wish I'd never made those records, they didn't come through right, and were a mess. I went back the next day, and the next day and the next day to try to get 'em to let me make 'em over, but he wouldn't do it."

In 1930 Jackson left the Nashville area and started working at WFIW in Hopkinsville, Kentucky. Though one of the Nashville newspapers had called Jackson "perhaps the most popular radio entertainer in the South," he was not well paid; most of the Sorghum Symphony crew were paid the same, and Jackson even got more than most. "I got \$15 a week for 15 minutes, which was good for the time, and went up to Hopkinsville for \$30 a week." WFIW was "one of the most old-time music stations in the whole country: the very best and Blue Ring Flour Station in Hopkinsville and all Kentucky. There was just a whole flock of us, we were on 24 hours a day, and anything you could think of doing, we'd just do it." The station apparently broadcast pretty much continuous music, most of it old time or country. The station manager, Plug Kendrick, was a drummer and had a band that played popular music and jazz; he usually hired folks that would announce and perform as well. Jackson recalls that late at nights, the station would post a watchman at the door and illegally boost the power up to where the station could be heard all over the country. Many of the performers would be on at odd hours of the morning or night.

The station was owned then by the flour company, and one of their promotional devices was a picture puzzle sent out with photos of most of the popular entertainers. Among the people attracted to the station from Nashville were Jack Cohen, who billed himself "the futuristic fiddler," and who could play "anything you set before him or anything you whistled at him," and Bob Linx, who was one of the original operators at WLAC and WDAD in Nashville. Plug Kendrick, the manager, left the station about 1936 to go to Indiana, and the station itself later changed its call letters to WIND.

After 1934 Jackson came back to Nashville and decided to quit the music business.

His major reason for quitting: "I like to stay at home." At about this time he invented a transplanter that would handle anything from bean sprouts to trees, and opened a welding shop in Lebanon.

Jackson, during his career as a radio performer, would sell by mail booklets which contained mini-courses in music writing and reading, as well as song lyrics. These booklets represent yet another way in which a popular performer could have a serious impact on the cultural life of a community or region without selling a lot of phonograph records (see illustrations).

Jackson was himself reluctant to apply the adjective "old time" to his music; he sung all kinds of songs, from folk songs to old Tin Pan Alley songs in tradition to the latest composed song. Today Jackson doesn't listen much to the Opry, preferring instead the music of Dean

Martin. His tastes are probably reflective of a large number of musicians whose work is characterized too generically as "old time" or "hillbilly." In his willingness to do new material, in his appreciation of formal musical training, in his interest in jazz and mainstream popular music, Jackson does not well fit the stereotype (old-time musician; he is more of a transitional figure, bridging the gap between the older, more traditional artists, and the newer country artists of the 1940s and 1950s. His story is useful to us because, among other things, it illustrates the heterogeneity of the matrix from which old-time music arose, and the danger of imposing on this complex matrix the narrow, exclusive terms like "blues", "Jazz", "mainstream", and "old time"; these distinctions probably existed more in the minds of the record executives of the 1920s than they did in the life of the artists.

NOTES

¹ I have pursued this argument at length elsewhere; see Charles Wolfe, "Nashville and Country Music, 1926-1930: Notes on Early Nashville Media and its Response to Old-Time Music", Journal of Country Music, IV (Spring, 1973), 2-16.

² According to The Victor Master Book, Jackson and the Binkleys actually made the first recordings in Nashville, on 28 September 1928, but all the sides had to be re-recorded on 2 October. Meanwhile, the Paul Warmack band recorded on 1 October, and thus became the first band to have records commercially released from a Nashville session. There is also confusion about where these first records were made; Nashville veterans all agree they were made in the WSM studios (as does Jackson), and this seems likely. However, a note in the VMB (p. 238) says that at least some sides were "recorded in YMCA, Nashville." Perhaps the recording crew switched locations during the session for some reason.

³ Jackson recorded 2 sides, "Flat Tire Blues" and "My Alabama Home", then two numbers by George Wade and Francum Braswell were cut, then the other two Jackson numbers. The group that recorded immediately after Jackson on the 21st was the Roane County Ramblers.

DISCOGRAPHY

Victor, Nashville, Tenn. 2 Oct 1928.

Binkley Brothers Dixie Clodhoppers: Jack Jackson, voc; Amos Binkley, bjo; Gail Binkley, vln; Tom Andrews, gtr.

47098	Watermelon Hanging On De Vine -- voc. Binkley Bros	Unissued
47099-4	Little Old Log Cabin In the Lane -- voc. refrain by JJ	Vi V-40129
47100-4	Give Me Back My Fifteen Cents -- voc. JJ	Vi V-40048
47101-4	All Go Hungry Hash House	Vi 21758
47106-2	When I Had But Fifty Cents -- voc. refrain by JJ	Vi V-40129
47107-1	It'll Never Happen Again -- orch w/voc refrain by JJ	Vi 21758
	[Note: Jackson says "correct" title is "I Don't Reckon It'll Happen Again."]	
47108	Rock All Our Babies To Sleep	Unissued
47109-1	I'll Rise When the Rooster Crows -- voc. by JJ	Vi V-40048

Columbia, Johnson City, Tenn. 21 Oct 1929.

Jack Jackson, vocal and gtr.

149202-2	Flat Tire Blues	Col 15576-D
149203-1	My Alabama Home	Col 15576-D
149206-2	In Our Little Home Sweet Home	Col 15497-D
149207-2	I'm Just a Black Sheep	Col 15497-D

SIMPLIFIED COURSE
 — IN —
Reading, Writing, Harmonizing
 — AND —
Transposing Music
 AND COLLECTION OF
Twenty-Five Popular
Old-Time Songs



AS SUNG BY
JACK JACKSON
 "The Strolling Yodeler"
 EVERY NIGHT AT MIDNIGHT
 FROM RADIO STATION
W F I W
 HOPKINSVILLE IN OLD KENTUCKY
 Volume No. I

A typewritten copy of any song that I know, or can get, will be sent on receipt of 15 cents.

Also, Volumes 1 and 2 of this publication may be had for (40) forty cents each, direct from the "Strolling Yodeler".

Volume No. 2 contains an advanced instruction section and twenty-five more popular old-time songs that are not in Volume 1.

Volumes 1 and 2 (together) teach you to play over 250 chords.

Stamps not accepted for orders amounting to more than 15 cents.

Address All Mail to

JACK JACKSON

"The Strolling Yodeler"

Route 6, Box 38

Lebanon, Tenn.

WHEN THE SILVER BRIDGE WENT DOWN

Country and Western
by

OPAL SKAGGS



Recorded by JIM WAYNE
 Pacer Records No. 3181

97
 Price 15 cents

JACCI L MUSIC PUBLISHING CO
 Box 269, LOGAN, OHIO

(Continued from p. 138)

- OK 45205 Kansas City Rag (label says "Reel")
 (400291) / The Higher Up the Monkey
 Climbs (400288)
- OK 45229 Beautiful Belle (400285) / Saturday
 Night Waltz (400289)
- OK 45349 Paddy Won't You Drink Some Good Old
 Cider (400292) / Women Wear No Clothes
 At All (400290)

To change the subject: All of my research, music folios, personnel, records, etc., on the Texas Rangers, and Arthur Church, was lost during my recent move to Pueblo, and anybody who can help by offering items might re-stimulate my research in this area. All donations will be returned.

Bob Healy
 Pueblo, Colo.

SILVER BRIDGE HISTORY

THE CONTINUING TRADITION OF
TRAGEDY AND DISASTER BALLADS:
A CASE STUDY OF SILVER BRIDGE SONGS

By Ivan M. Tribe

Photo by Max Tawnev
Tallipolis, Ohio
(Used by permission)

In the first decade that country music flourished as a commercial recording phenomenon, the tragedy and disaster ballad proved to be one of the industry's mainstays in terms of subject matter. "Wreck of the Southern Old Ninety-Seven," first recorded in 1923 by Henry Whitter and subsequently by others, most notably Vernon Dalhart, became one of the first national hillbilly hits. Even before the advent of commercial recordings printed broadside ballads recounting tragedies circulated among those of the population who seemed to relish this sort of literature, such as the "New Market Wreck" or "Little Mary Phagan."

"Old Ninety-Seven" had been followed as a national hit by the Andrew Jenkins composition, "The Death of Floyd Collins." After this, an almost endless string of songs recounting tragedies, both old and new, real and imaginary, emerged from the recording studios and music publishing houses. A few of these ballads were of non-commercial origin and were truly traditional numbers. However, most were composed for the purpose of being recorded. Some of the composers were relatively obscure hillfolk whose musical roots were steeped in tradition such as the West Virginia bard, Blind Alfred Reed, who wrote and recorded "Explosion in the Fairmont Mines," "Fate of Chris Lively and Wife," and "Wreck of the Virginian." A number were penned by Jenkins who continued to compose such songs. The greater number were perhaps products of the New York songwriters, Carson J. Robison and Bob Miller.

Robison, in particular, turned out a sizable quantity of such songs, some of which were published under the pseudonym, Maggie Andrews. Born in 1890, and the product of a rural background, Robison enjoyed a career of some thirty years as a songwriter and recording artist prior to his death in 1957. Today he is perhaps best remembered for his comedy song, "Life Gets Teejus."

In a 1929 Collier's article, Robison's composing activity was discussed in some detail. In this publication, evidently based on an interview, the Kansan told of his composition formula. He began by painting a picture of calm and serenity, followed by sudden and grim tragedy, and ending with a moral.³ The use of this three-part formula did not originate with Robison, having been consciously or unconsciously included in earlier ballads, as well as those composed later. However, it is not unusual for either the first or the third portions to be missing on occasion.

Throughout the 1920s and into the early 1930s, dozens--perhaps hundreds--of these songs were recorded, many of which attained some degree of popularity. These included ballads about tragedies of the "Shenandoah," the "Vestris," several trains, numerous storms, fires, mine disasters, and a variety of crimes--kidnapings, homicides, and robberies, among others. Despite their seeming popularity, none of these later songs appear to have attained the impact of either "Old Ninety-Seven" or "Floyd Collins."

Then beginning in the early 1930s the number of tragedy and disaster songs on record and seemingly their popularity began to slacken.⁴ The reasons for this decline has not been determined. Perhaps it was because of changes within the industry; perhaps the public taste changed and music fans simply got saturated with tragedy songs. Faster communications made such news events commonplace and such tragedies ceased to carry any particular uniqueness. Another possible reason might have been that the hard realities of depression conditions may have removed some of the romantic aura from the perception of such events that may have prevailed in the roaring twenties.

One must keep in mind that this decline was gradual rather than sudden. Throughout the thirties, tragedy and disaster ballads continued to be written and recorded. For instance, Billy Cox recorded songs about the plane crash that killed Will Rogers and Wiley Post. In Canada, Wilf Carter recorded a ballad about the Hindenburg and another one about the death of Pete Knight, a rodeo cowboy. In the Carolinas, Mainer's Mountaineers did "Fatal Wreck of the Bus," and the Dixon Brothers recorded "Two Little Rosebuds," which told of an accidental drowning and "The Light of Homer Rogers," telling of the death of a child. The Dixons also did a ballad describing the scene of a fatal accident entitled "I Didn't Hear Anybody Pray." Retitled "Wreck On the Highway," it became a big hit for Roy Acuff a few years later, perhaps the most popular tragedy song since "Floyd Collins."

In the 1940s a few more tragedy songs made some impact on the country scene. Some like "Cowards Over Pearl Harbor" were inspired by World War II. Somewhat belatedly Red River Dave McEnery came out with "Amelia Earhart's Last Flight" and at the end of the decade Jimmie Osborne had a country hit with "The Death of Little Kathy Fiscus." Overall, however, the decline in tragedy songs seemed to continue.

More recently, even fewer songs of tragedy and disaster have made the national scene. The fatal wreck of a school bus in Floyd County, Kentucky in 1957, inspired a number of ballads, such as "Tragedy of School Bus 27" by Ralph Bowman and "Yellow Tomb" by the Phipps Family. A Hobo Jack Adkins song, "No School Bus in Heaven," was subsequently recorded by the Stanley Brothers on Mercury and has become a sought after classic by Bluegrass collectors. However, the song was hardly a hit and airplay was restricted on the song on eastern Kentucky radio stations where the song might have achieved its greatest popularity out of respect to relatives of the deceased who were naturally somewhat un-nerved by the ballad. The next year Bill Clifton recorded a song about the Spring Hill, Nova Scotia mine accident and in 1963 an urban folk group recorded a song about the sinking of the submarine, "Thresher." Neither song made a wide impact.

From all of the above, it might lead one to conclude that the tragedy and disaster ballad is rapidly becoming a thing of the past. However, close study reveals that such a conclusion would be premature. To be sure, such songs do not reach a national market any longer. Major record labels no longer record songs of this type and they do not appear on the "charts." However, to assume that such songs are no longer written or recorded is an erroneous one. The major purpose of this study is to demonstrate that in some respects, this type of song has been much alive in recent years as it has ever been, despite the fact that the major media for dissemination of such numbers have virtually ignored them. The 1967 Silver Bridge disaster and the songs that resulted from this tragic affair will be used to illustrate this contention.

The Silver Bridge connected the town of Pt. Pleasant, West Virginia, and the hamlet of Kanauga, Ohio on the Ohio River at the mouth of the Kanawha River. United States Highway 35 which runs from Charleston, West Virginia to Chicago ran across the bridge at that point. The bridge had been constructed in 1928 and had received its name because its coating of aluminum paint projected a silver appearance. By the 1960s it was no different from numerous other bridges that modern transportation had begun to render obsolete, although its "eye bar suspension" mode of construction was somewhat unusual. In its early years the bridge had been held somewhat in awe by local residents for no particularly important reason other than that it was the first bridge constructed on the river between Parkersburg and Huntington, a distance of more than 120 miles in a somewhat isolated area. Its generally attractive and symmetrical appearance was also widely admired.

During rush hour traffic on the late afternoon of December 15, 1967, the Silver Bridge suddenly collapsed. There was a large number of cars and trucks on the bridge at the time and although it took some days to ascertain the death toll, it was eventually concluded that forty-six lives were lost. These ranged from local citizens of the Ohio-West Virginia area to truck drivers and others of more distant origin. Some truck drivers, slumbering in sleeper berths evidently perished without ever knowing what had happened. Several persons managed to survive the tragedy by means of rescue by boats or by falling onto river bottom land instead of into the water channel.⁵

Modern communication made the Silver Bridge Disaster known to most of the civilized world within a matter of hours and although the tragedy was of an unusual nature, it probably failed to create much lasting excitement throughout most of the nation. In the southern Ohio-West Virginia area, however, the impact of the event was more deeply felt. Persons who lived nearby, had lost a friend or relative, or had themselves crossed the bridge many times were more likely to realize the human tragedy involved than those who merely heard of the event on a national TV network or read a wire service report in a distant newspaper. It was primarily in this local area and adjacent states to the south that the accident aroused enough interest to generate songs about it and a market for such songs.

Had the Silver Bridge tragedy occurred in the late 1920s and subsequently inspired one or two recorded songs it would not have been unusual. However, for an incident of this nature to inspire at least eight recorded songs, all different, plus a minimum of three other unrecorded ones may be a bit unique. While it is the purpose of this study to show that the tragedy song is far from dead, it must be conceded that no other human disaster, even the death of Floyd Collins, is known to have inspired so many ballads.

As Donald Lee Nelson's recent studies of the sinking of the "Vestris" and the Ohio Prison fire have shown, songs are frequently written and recorded very quickly after the event has taken place. Perhaps the first song written about the collapse of the Silver Bridge was composed within hours after the tragedy had occurred. Among the curiosity seekers who visited the scene of the accident was Billy Hill, Jr., a teenaged farm youth living on the outskirts of Racine, Ohio, a town some thirty miles up river from the bridge. Hill was a devotee of contemporary country music. He did, however, possess some familiarity with such old standards as "Wreck of the Old Ninety-Seven" and "Wreck On the Highway" as well as those songs on Starday SLP 168 Tragic Songs of Death and Sorrow, a copy of which was owned by a relative. Like many others who visited the scene, he was deeply moved, and while returning home made up a song about the event. Hill amused himself by singing the song while going about his farm chores and also sang the song for a few friends. After a time, he largely forgot about it until recent quizzing lead him to reconstruct it: ⁶

On a cold and gray December day, the bridge was loaded down;
With 40 cars and 17 trucks, the bridge was bound to fall down;
At the bottom of the river, lay many tons of steel,
Within this tragic tangled mess, there were many people killed.

Chorus:

Many people died when the Silver Bridge collapsed,
Many people died when the Silver Bridge collapsed,
Many people died when the Silver Bridge collapsed,
On the fateful day.

Many people mourned this senseless tragedy,
For Friday night at 5 p. m., the bridge came down you see,
While newspapers of the world, made it their headlines,
Nobody ever will bring back, the ones who lost their lives.

The first recorded version of a Silver Bridge song was made almost as quickly. At Richmond Dale, Ohio, some fifty-four miles up Route 35 from Kanauga, the Reverend Ray Anderson served as pastor at the First Church of God. Although he had been in the ministry for some years, Anderson had also spent more than fifteen years in country music and tended to favor more traditionally oriented styles. After World War II he had been part of the Radio Dot and Smoky show, worked as both a single and as an Osborne Brothers sideman on the WWVA Jamboree and as a disc jockey at WCHO in Washington Court House, Ohio. Even after entering the ministry in 1962, Anderson retained close ties with music. He operated a recording studio in the church annex, had a music publishing company, and issued recordings on the GRS and Victory labels.

The Silver Bridge had collapsed on Friday night. On Sunday morning 17 December 1967, Reverend Anderson was in his study going over his soon-to-be-delivered sermon. However, the recent bridge tragedy weighed heavily on his mind:

This was something that really got to me, because I had crossed that bridge so many, many times. In fact, I had been across it just about a month before this happened. And on Sunday morning . . . the words just kept coming to me regarding this Silver Bridge, and I thought, well, as soon as I get through here at the service, I'm going down to the office and see if I can write them down So I came down . . . to the office, and sure enough, . . . just as fast as I could put them on paper I was getting (the song). So I called in a group that we have in the church . . . , the Roar Family, . . . and said let's make a tape and see what it sounds like I thought . . . I'll put it on a single, so we did that. It was a rush job; we put it through and got it out somewhere around Christmas . . . but it done (sic) real well. It was a tribute, of course, to those who lost their lives on the Silver Bridge when it went down. There was (sic) about eleven or twelve thousand that were sold.

Although the Anderson recording had a brisk sale, it seems likely that most of the persons who bought the record were local residents since the record was advertised over local radio stations such as WPKO in Waverly, Ohio. Some local stations, however, most notably WJEH in Gallipolis, the station nearest the bridge site, did not play this or any other Silver Bridge songs because of the emotional effect on relatives of the survivors and the belief that some people were trying to commercialize on the tragedy.⁸ Anderson reported, however, that some requests for the record came from distant states and foreign countries. The song itself, was patterned closely after "The Titanic" first recorded in 1924 by Ernest V. Stoneman, and one of the best known tragedy ballads. Instrumentation was in a contemporary country-gospel style featuring piano and electric guitar with the Roar Family joining Anderson on the chorus:

THE SILVER BRIDGE DISASTER

Chorus:

It was sad when that great bridge went down,
It was sad when that Silver Bridge went down,
There were husbands and wives, little children lost their lives,
It was sad when that great bridge went down.

In the twinkling of an eye it had happened,
The great Silver Bridge it gave way,
With the cars and trucks lined upon it,
I wonder if they had the time to pray.

A man cried out "My God help me,"
From the cold icy waters there below,
He was calling to God in his troubles,
For he knew that his time had come to go.

There were husbands and wives with their children,
They'd been shopping for Christmas that day,
They were thinking of living, not of dying,
When that great Silver Bridge, it gave way.

Oh, my friends, do you know that we're traveling,
Day by day as we journey along,
And someday we must cross death's chilly river,
Cross the bridge into our eternal home.

Let's prepare now to meet all our loved ones,
In that land where no bridges give way,
And no heartaches will come to God's children,
For my God will wipe all their tears away.

Several months after the single release of "The Silver Bridge Disaster," Anderson released the song as the title number of a predominantly gospel album which also featured a second song on the tragedy entitled, "Why Did It Happen." The latter ballad was similar in style to Jack Cardwell's 1953 recording, "The Death of Hank Williams." Anderson's vocal style was also reminiscent of the Cardwell recording and the instrumentation was also of that period with a prominent steel guitar:

Between Ohio and West Virginia about the hour of five,
 The Silver Bridge between those states took many a precious life,
 They were coming from work and from shopping, to their homes across the way,
 Never thinking they would be dropping to a cold and icy grave.

The load was too much to carry, so the Silver Bridge fell down,
 Yes, on that cold December day, Pt. Pleasant became a sad town,
 There were cars and trucks a-falling, they were lined from shore to shore,
 And once they felt that bridge give way, they would cross that river no more.

You could hear the screams of the dying, they were calling to God in prayer,
 On the cold Ohio River, their pleading filled the air,
 Oh, God, why did this happen, I'm sure their loved ones say,
 But we must all prepare to die, for death may come today.

This bridge of life that we travel from here to the great beyond,
 Just like that Silver Bridge that fell, a short time here and then gone,
 We must prepare to meet our God, our life is but a span,
 Repent, be saved while here we trod, to meet in a better land.

"The Titanic" served as the model not only for Anderson's first song about the bridge tragedy, but for another song on the incident as well. However, the lyrics were completely different except for two lines in the chorus. Penned by M. D. Ralph and recorded by Charles Alexander and the Carolina Five, this song "The Great Silver Bridge" appeared on the Mohawk label. Unlike the gosepl oriented Anderson recording, Ralph's song was totally secular containing only an account of the tragedy:

Way up in West Virginia and Kanauga, Ohio,
 Where the great Silver Bridge was built so long ago,
 On one cold December evening at about 5 o'clock,
 The great Silver Bridge began to reel and rock.

Chorus:

It was sad when that Silver Bridge went down,
 And the bars of twisted steel came tumbling to the ground,
 There were prayers, screams, and cries, many people lost their lives,
 It was sad when that great bridge went down.

They were crying out for mercy but no comfort did they feel,
 They were pinned beneath the wreckage and the bars of twisted steel,
 In the cars of Christmas shoppers who'd bought so many toys,
 But now there'll be no Christmas for their orphan girls and boys.

The bridge had been inspected but the flaws they did not find,
 And the constant flow of drivers kept their usual frame of mind,
 It was made of steel and concrete and painted silver bright,
 But it rusted through and weakened and tumbled in the night.

It was sung as a vocal solo throughout and although the instrumentation was relatively modern, a twangy steel guitar helped to preserve a down home flavor.

Perhaps the most archaic sounding Silver Bridge song was that written and recorded by Cecil Pigott. This recording, unlike the others, features only a solo vocal and simple guitar accompaniment and is much longer, containing eight stanzas. It also includes all three parts of the Robison formula for tragedy ballads. Were it not for the modern subject matter, a listener might easily assume this song to have been written and recorded almost a half century ago. The composer is said to be a minister living somewhere in West Virginia and the reverse side of the record is another original tragedy ballad about the Richmond, Indiana explosion of April 1968. The Pigott ballad also utilizes an old time tune bearing considerable resemblance to the old cowboy ballad, "Little Joe, the Wrangler;"

THE FATE OF THE SILVER BRIDGE

From Charleston, West Virginia, to Chicago, Illinois,
 U. S. Highway 35 winds its way,

It's a very scenic highway through the woodland hills and dales,
Where sightseers travel every day.

It winds through hills and valleys as it goes from town to town,
And it crosses many rivers we all know,
At Pt. Pleasant, West Virginia where the Silver Bridge once stood,
It crossed the mighty river, Ohio.

Now the Silver Bridge had stood for years and served its purpose well,
But modern times are changing every day,
Its duties were increased so much it could not bear the load,
And under heavy traffic it gave way.

It was built back many years ago when cars and trucks were small,
And modern heavy traffic made it fall,
There were husbands, wives, and children, crossing on the bridge that day,
And they never knew that death had come to call.

You could hear the people screaming as the Silver Bridge went down,
They were crushed beneath the wreckage below,
And within a few short moments they went to meet their doom,
Their time had come to die, they had to go.

In the cold and chilly water where they went to meet their doom,
The rescue party found them one by one,
And many weeks had vanished before they met their doom,
But the saddest part of all had just begun.

Many people lost their loved ones and they watched with anxious eyes,
As the searching party pulled them from below,
And somehow I'm led to wonder as it lingers in my mind,
How many of them were prepared to go.

Now friends the time is coming and we never know how soon,
And we all should be preparing for that day,
Sometimes it comes too quickly and it takes us unaware,
And in times like this we don't have time to pray.

Another song based on an older ballad was "The Day the Silver Bridge Went Down," which is unrecorded but has been publicly performed many times before small audiences. In 1968 Mike Watson, Richard Straw, and two other Ohio University undergraduates made up an old timey and bluegrass string band which they called the Sunday Creek String Band, named after a local stream in a former coal mining area. Performing at folk music concerts and at a local coffee house called the Cellar Door, the group performed a variety of old time and bluegrass numbers most of which had been learned from records. They also performed two tragedy songs written by themselves on local tragedies, one of which was the recent bridge disaster of some months past. Watson wrote the lyrics and patterned the tune and form after the Charlie Poole recording of "Baltimore Fire," but performed it in a more up-tempo style suitable to bluegrass. For several months the number was favorably received by local audiences:

On a cold day in December on the dark Ohio River,
At Pt. Pleasant there was heard an awful sound,
There was steel and concrete groaning and the people still remember,
The day when the Silver Bridge went down.

Chorus:

Gone, gone, the Silver Bridge is gone,
And its shining beams no longer span the sky,
There were poor ones and the rich on that shining Silver Bridge,
There were forty-six who never had to die.

When that bridge began to tremble and the beams began to break,
And the Silver Bridge began to fall apart,
All the people they were running and their lives they tried to save,
There was fear and there was prayer in every heart.

There were cars and trucks a-floatin' in that cold and icy stream,
 And the boats were pulling people to the shore,
 Though a few would soon be rescued from that lonely awful spot,
 There were forty-six who'd ne'er return no more.

For many months the people searched the sad Ohio River,
 And they wondered if their loved ones would be found,
 And there's many sad and lonely ones who always will remember,
 The day the Silver Bridge went down."⁹

Most of the other Silver Bridge songs were performed in a contemporary country and western vein. One of these was "Silver Bridge History," a Stan Lane composition. The recorded version featured a narration relating considerable factual details of the bridge's construction and subsequent collapse, by Jim Stout, a Portsmouth, Ohio deejay. A vocal chorus sang in the background before, during, and after the narration. Unfortunately, the narrative at times makes it difficult for the listener to understand all of the song's lyrics. The entire arrangement smacks of the Nashville sound -- the chorus, the modern instrumentation, and the smooth recording job suggest that, unlike some of the other recordings, this particular one may have been the product of a Nashville studio production:

The great Silver Bridge that once stood so proud,
 Started twisting and bending and roaring so loud,
 (Narration begins here) It collapsed and was falling to the waters below,
 Brought forth many stories(?) on the Ohio.

(Spoken) Friends, this is a tragic but true history about the rise and fall of the great Silver Bridge, that monster of beauty, as it was called upon completion, spanned the Ohio River between Kanauga, Ohio and Pt. Pleasant, West Virginia. It was one third of a mile long and had a 700 foot channel span one hundred feet above the water level. The Silver Bridge was the first bridge in America of its particular design and the second in the world pioneering in and suspended by heat-treated "eye bar" chains. Due to its unusual method of construction it was proclaimed by many visitors and tourists as the most beautiful bridge across the Ohio River. It was first opened to traffic on May 19, 1928, and dedicated on Memorial Day of the same year. There were 1800 tons of high quality steel and 10,000 yards of concrete used in the construction of the Silver Bridge. The original flooring was made of 250,000 feet of California redwood. This later was replaced by grilled steel covered with concrete.

Oh the great Silver Bridge once standing so high,
 Was a pillar of strength reaching into the sky,
 (Narration begins here) And God only knows why its strength gave way,
 Taking so many lives on that December day.

(Spoken) The bridge was painted with aluminum paint, being the first bridge in the world to adopt this protective coating, the bright appearance of which was responsible for its unusual name, the Silver Bridge. For nearly forty years the Silver Bridge proudly stood as the gateway to the South. It withstood the ravages of time, but could not withstand the stresses of man forced upon it by the march of progress. At 4:58 p.m. on Friday, December 15, 1967, while lined from end to end with pre-holiday and rush hour traffic, the great Silver Bridge began to twist and bend and suddenly collapsed. It quickly submerged into the icy waters and crashed onto the frozen banks of the Ohio River below carrying with it many lives and total destruction. Within minutes the shocking news was flashed around the world. Rescue and salvage operations were initiated and the inevitable task of facing up to this catastrophe was realized. Yes, friends, that monster of beauty which stood so proudly for nearly forty years in just a matter of seconds on that cold December day became a monster of death.

The great Silver Bridge will stand nevermore,
 It brought death and destruction and people by the score,
 The nation was shocked, people prayed anywhere,
 When that monster of beauty became a monster of death.

Another song featuring a modern sound was "Tragedy of Silver Bridge," written and recorded by Wayne and Bobby, the Barnett Brothers. The Barnetts were a duo who were playing in the Cincinnati area at the time and later moved on to St. Louis.¹⁰ The song was recorded on the Vetco label, which is affiliated with the Jimmie Skinner Music Center, one of the nation's best known retail outlets for country and bluegrass music. Whereas the Pigott approach to the song emphasized the bridge's location on Highway 35, the Barnetts stressed the Ohio River as a locale, perhaps reflective of their Cincinnati-St. Louis orientation. The song featured a spoken introduction, a seemingly original tune, and a contemporary country vocal and instrumental style. The song was not a particularly good seller, a statement that could probably also be said for most of the other numbers on the topic:

(Spoken) There are many rivers large and small in this great country of ours. Many are broad and long while others are narrow and short. Joining cities from one point to the other are bridges made of wood, concrete and steel. This is the story of one of those bridges spanning the Ohio River that runs from Chester, Pennsylvania, to Cairo, Illinois. where it empties into the mighty Mississippi. This is the tragedy of Silver Bridge

From Pt. Pleasant, West Virginia, to Kanauga, Ohio,
Ran the mighty Silver Bridge over dark waters below,
Manmade of concrete and steel, stood for twenty odd years,
On the 15th of December caused tragedy and fear,
Seventeen trucks, forty cars, proved too much that day,
Great and small met their doom while the Maker called the play.

He said, "I need you here with me,"
So he called them home,
In nineteen hundred and sixty-seven,
Their one big moment was gone.

Workmen came from far and near, retrieving the ones who died,
From forty feet of watery graves while their loved ones cried,
Still they searched the dark waters for some are yet to be found,
Flowing deep and swift, washed them far on down,
For weeks they have tried to find why the Silver fell on that day,
But who can answer, who can say,
(Spoken) Why God in heaven called so many that day.

A few observations may be made about the Barnett song. Like Carson Robison or Bob Miller, in earlier days the Barnetts were more removed from the immediate scene than some of the other vocalists who sang Silver Bridge songs. This is evident because they grossly mispronounce the place name, Kanauga, which none of the other artists who used the word did. That the song was recorded several weeks after the tragedy is evident since they tell something of the recovery of bodies of victims far downstream from the scene of the accident, something that did not take place for a time.

Another song in the modern vein, "When the Silver Bridge Went Down," was composed in 1968 by Opal Skaggs of Logan, Ohio. A native of Paintsville, Kentucky, and a teacher of classical piano, the author also had the song published in sheet music. The song was recorded in a Nashville studio on Pacer records and featured Jim Wayne of Columbus on vocal with the noted Boots Randolph playing a prominent saxophone on the session.¹¹ Unlike other versions of the tragedy this waltz time song gave little detail about the event but concentrated on the human pathos of drowning children and other loved ones.

Oh the great Silver Bridge it crumbled and fell,
What was the matter, just how can tell,
It gave us no warning but oh what a sound,
We heard children scream when the great bridge went down.

Chorus:

Truck drivers prayed, as their rigs went down,
They watched little children in the old water drown,
Tiny dolls floating, and little toy clown,
Please tell me, Jesus, what brought the Silver Bridge down?

All the mothers had shopped for Christmas that day,
 Children were anxious to get home and play,
 They knew that old Santa was coming to town,
 They never got home, 'cause the great bridge went down.

You could see all the toys in the waters below,
 Little ones buried 'neath rubble we know
 They said they had checked it, no fault could be found,
 But our loved ones died, when the great bridge went down.

A vocal group called The Three J's recorded "Silver Bridge Disaster" on the Crist label. This bore some resemblance to older ballads in some respects but cannot (by me anyway) be readily identified with any particular ballad. Although only guitar instrumentation was used, the recording has a more modern sound and is shortest of all the songs containing only three four-line stanzas and no chorus. The lyrics suggest that the song was written soon after the tragedy because details such as the death toll which was established some days later seems to have been unknown to the composer.

One cold day in December to a place we all know well,
 Many people lost their lives that day near the places that they knew well,
 The Silver Bridge that spanned the Ohio at the town of Pt. Pleasant they say,
 In a heavy load of traffic began to swing and sway.

With a crash that sounded like thunder it fell in the water below,
 And how many people lost their lives only the mighty Ohio will know,
 The rescue workers at once from far and near they came,
 But only eight people's lives were saved for the rest, their work was in vain.

They worked all through the long dark night the townspeople stayed close by,
 And each one asked himself many times, "O why, O God, O why,"
 The bridge piers are standing like tombstones to mark the tragic site,
 And all the people who lost their loved ones will never forget that sad night.

"The Silver Bridge" composed by Howard M. Stocksdales, an ASCAP song writer residing in Baltimore, Maryland, has recently been copyrighted, although it was actually written some years ago. No commercial recording has been made although the author cut a demonstration disc of the song.¹² His rendition of the ballad indicates a more urban folk style influence rather than the country tradition which influenced the other songs describing the disaster.

"It was five PM on the fifteenth of December,
 The year was sixty-seven and a year we will remember,
 There came a rumbling sound and the panic seemed to grow,
 The Silver Bridge was falling in the river far below.

Folks were bound for home from the ending of a work day,
 And cars were standing idly and were blocking up the roadway,
 And then a crackling sound and the nightmare was for real,
 The Silver Bridge was falling in a mass of twisted steel.

Cars and trucks were thrown in the darkness of the down stream,
 And people splashing madly seemed an eerie sort of bad dream,
 And objects floating by people tried to grab and hold,
 The Silver Bridge had fallen in the river now so cold.

Years will pass by, yes the years will go their own way,
 And we will share this sorrow since that one December sad day,
 And we will not forget though a hundred years have gone,
 The Silver Bridge has fallen but the memory lingers on.

As far as can be determined the above songs are all that have been written or recorded on the Silver Bridge tragedy, although it is possible that some have been overlooked. However, a poem which evidently has never been set to music was also written on the event that contained all of the characteristics of the disaster ballad. Oleta Singleton, a resident of Weston, West Virginia,

composed a poem entitled "Silver Bridge Disaster," as a memorial to this disaster. She submitted her composition to Jim Comstock of Richwood, West Virginia, who published it in his journal, The West Virginia Hillbilly on 7 December 1968, a date chosen to coincide as near as possible to the first anniversary of the accident:

Point Pleasant was bustling, Christmas draw near,
It was that blessed time of year,
Evening had come the sun sank in the west,
The people hurried home to the ones they knew best,
Mothers and Fathers with children they loved well,
Made up the crowd on the bridge when it fell,
The Great Silver Bridge went down with a crash,
Forty-six human lives went out like a flash.

Some were more lucky and conquered the waves,
While some long remained in their watery graves,
God rest their souls -- whether rescued or not,
They were on the bridge and that was their lot,
When you look on the rubble and twisted steel,
What sadness and trouble the sight does reveal,
The Great Silver Bridge that crumbled away,
Plunged forty-six people in the Ohio that day.

As you stand on the bank of the Ohio so deep,
You view the great scene of disaster and weep,
And you stop to ask why on this December day,
So many people were hurried away,
Journey on dear people this world cannot stop,
Our lives are so ordained our fate we know not,
Like those on the Silver Bridge that disastrous night,
God has for his people, each a candle to light.

If we build a new bridge that is safer by far,
Let us remember to trust God when we cross in our car,
Like the tower of Babylon built centuries ago,
Any bridge can collapse with disaster you know,
Never rush down the broad highway all alone,
Thank God with you he is your best friend, you know,
For he built for us that Great Bridge of time,
The bridge from this earth to the heavens sublime.

An examination of the lyrics of the various Silver Bridge songs reveals some similarities. All of them attempt to describe the collapse of the structure, usually in moving terms and to convey the feeling of human tragedy and the helplessness of the victims. More than half of the songs contain a religious message and something akin to the moral ending of Robison's formula. The Pigott composition, "Fate of the Silver Bridge," seems to be the one that best fits what one might call "the classic pattern." However, some of the songs with their allusion to the presumably happy and gay Christmas shoppers convey the impression of serenity before the disaster struck even though they begin with a description of the bridge's collapse. Despite varying degrees of originality it is also evident that all of the writers owe some debt to the earlier writers of such songs whose tradition they utilized.

None of the Silver Bridge songs became hits in any sense of the term. One of them was reported to have sold more than ten thousand copies. Probably none of the others, except possibly the Jim Stout recording, sold more than one thousand copies, and likely less. Recently a local expert on old time and fiddle music in the area who lived only a few miles from the scene was unaware that any songs on the event existed. Nonetheless, the large number of songs about the Silver Bridge disaster demonstrates that the creative desire and talent for writing such songs has not diminished, and perhaps even increased. The appearance of songs concerning such events as the Hyden, Kentucky, and Farmington, West Virginia, mine accidents would also seem to support this conclusion. At the same time, the failure of such songs to receive widespread record sales would indicate that the audience for such material is at best limited.

NOTES

- ¹ For accounts of early evidences of these ballads see Arthur Beatty, "Some Ballad Variants and Songs," Journal of American Folklore, XXII (1909), 63-71; and Franklin Bliss Snyder, "Leo Frank and Mary Phagan," XXXI (1918), 264-266.
- ² For a brief sketch of Robison see Linnell Gentry, A History and Encyclopedia of Country, Western, and Gospel Music, (Nashville, 1969), 534.
- ³ Hugh Leamy, "Now Come All You Good People," Collier's, LXXXIV, November 2, 1929, 18, 20 58059. (Reprinted in Gentry op. cit., 6-13 and American Folk Music Occasional #1 (1964), 38-42
- ⁴ Recently Donald Lee Nelson in "The Ohio Prison Fire," JEMF Quarterly IX (1973) 44, has suggested 1930 as the data for which the decline in tragedy songs begins.
- ⁵ Athens (Ohio) Messenger, December 17, 1967, and related information in subsequent issues is my principal source for data on the collapse of the Silver Bridge. A program on the bridge's dedication may be found in the West Virginia Archives and Historical Society, Charleston.
- ⁶ Interview, Billy Hill, Jr., Racine, Ohio, September 6, 1973 and September 19, 1973. As a former high school teacher I had known Hill since 1968, but it was only through a mutual friend in 1971 that I learned that Hill had written a song on the Silver Bridge when I played the recorded versions of the songs and he told me about Hill's composition.
- ⁷ Interview, Ray Anderson, Richmond Dale, Ohio, January 2, 1970 (A copy of this interview containing biographical data and an account of the song is on deposit in the JEMF.)
- ⁸ Interview, Station Manager, WJEH, Gallipolis, Ohio, September 19, 1973
- ⁹ A copy of this song taped in April, 1969, at Albany, Ohio, by the Sunday Creek String Band is on deposit in the JEMF.
- ¹⁰ Telephone interview, Lou Ukelson, Vetco Records and Jimmie Skinner Music Center, Cincinnati, Ohio, November 20, 1973
- ¹¹ The Songwriters Annual Directory (Songwriters Review: n. p., 1969), 33-35; Interview, Opal Skaggs, Logan, Ohio, December 27, 1973
- ¹² Howard M. Stocksdales to Ivan M. Tribe, January 7, 1974

SILVER BRIDGE DISASTER MEMORIAL ALBUM

BY REV. RAY ANDERSON



Collectors Keepsake Album

LIMITED EDITION



Contains
Original Single
"Silver Bridge Disaster"

Sunday Times - 2.....

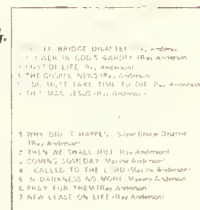
10 Automobiles, 17 Trucks, Are Located
In Twisted Steel Girders of Silver Bridge



Horror-Crippled Witnesses
when Bridge Fell

Why? Why Did It Happen?

It Did Happen: A
Monster of Death



DISCOGRAPHY OF SONGS ABOUT THE SILVER BRIDGE

- I. The Collapse of Silver Bridge (by Billy Hill, Jr.)
Written December 15, 1967 and unrecorded
- II. The Silver Bridge Disaster (by Ray Anderson, Ra Mac Music)
Written and recorded December 17, 1967 (by Ray Anderson, Ra Mac Music)
With the assistance of the Roar Family, GRS 71266
(Subsequently reissued on GRS LP80314)
- III. Why Did It Happen (Silver Bridge Disaster) (by Ray Anderson)
Written and recorded ca. 1968 by Ray Anderson, GRS LP80314
- IV. The Great Silver Bridge (by M. D. Ralph)
Recorded ca. 1968 by Charles Alexander and the Carolina Five, Mohawk 004
- V. The Fate of the Silver Bridge (by Cecil Pigott)
Recorded ca. 1968-69 by Cecil Pigott, Silver Star 368
- VI. The Day the Silver Bridge Went Down (by Mike Watson)
Written by Mike Watson ca. fall, 1968, and unrecorded
(tape copy by the Sunday Creek String Band, April 1969)
- VII. Silver Bridge History (by Stan Lane, Tan-Lan Music, BMI)
Recorded ca. 1968 by Jim Stout, Go-T 203, Saddle 105
- VIII. Tragedy of the Silver Bridge (by Wayne and Bobby Barnett, Jimmie Skinner Music, BMI)
Recorded ca. 1968 by Barnett Brothers, Vetco 502
- IX. When the Silver Bridge Went Down (by Opal Skaggs, Jacci L. Music, BMI)
Recorded ca. 1969 by Jim Wayne, Pacer 3184
- X. Silver Bridge Disaster (unknown)
Recorded ca. 1968 by The Three J's, Crist 80119
- XI. Silver Bridge Disaster (by Oleta Singleton)
Poem printed in The West Virginia Hillbilly, December 7, 1968
- XII. The Silver Bridge (by Howard M. Stocksdales, ASCAP. copyright by the author, 1974)
Unrecorded except for a demo record by Howard M. Stocksdales

-- University of Toledo
Toledo, Ohio

SILVER BRIDGE HISTORY



"MONSTER OF BEAUTY - MEMORIAL DAY - MAY 30TH, 1928"

SADDLE RECORDS S 105
DISTRIBUTED BY NATIONAL
SUPER CITIES RECORD SERVICES

SILVER BRIDGE HISTORY



"MONSTER OF DEATH - FRIDAY - DECEMBER 15TH, 1957"

Photo by MAX TAWNEY
Gallipolis, Ohio
Used by permission

SADDLE RECORDS S 105
DISTRIBUTED BY NATIONAL
SUPER CITIES RECORD SERVICES

ARE ROLLS AND RECORDS ENDED?

During the Past Eight Years 20 Piano Roll and 17 Phonograph Record Companies Have Quit

Business or Become Inactive

Sales Have Fallen Off 99 Percent

Mechanical Statements Now Pay in Pennies

EIGHT years ago there were 27 piano roll companies and 23 phonograph record firms of more or less importance in operation. Today only eight companies are making piano rolls and only six are manufacturing records. This amazing and almost unbelievable decline in mechanicals has cost the music industry millions of dollars and bankrupted many publishers.

Of the firms which remain, only 13 in all, you can count on one hand the number that are really active and their royalty statements are so impossibly small that they are almost of no consequence. Imagine a statement, listing ten songs, among which are several hits, paying the publisher a total of 50 cents.

The figures listed with reference to companies cannot indicate the pitiable fact that some firms made two or more rolls or records and are now extinct. Other firms, remaining in business, have lost or discontinued their representation in other countries. Some companies, listed as out of business, continue in the production or distribution of other wares. On the whole it is a sad survey.

Sales of both rolls and records have decreased to about one per cent of their former levels. Several firms remain in business largely because of their records for British distribution and many American artists are heard on discs and rolls only in foreign countries these days. Foreign sales, including England, which is the biggest consumer of American rolls and records, now total about 99 per cent of the entire volume.

The 50 firms which were enjoying activity eight years ago, and the status of each today, follows:

Aeolian Company: Made Mel-O-Art, Duo-Art and other rolls. It no longer manufactures and the few rolls remaining in stock are handled by Ampico.

American Piano Company: Recently reorganized, makes rolls.

Artizan Player Roll Company: Discontinued.

Atlas Player Roll Company: Extinct.

Automatic Musical Instrument (Roll) Company: No longer active.

Brunswick-Balke-Collender Company: Still active but there have been several changes in regime. Has been the Brunswick Radio Corporation, under ownership of Warner Brothers, and is now the Brunswick Record Corporation, affiliated with the American Record Corporation which used to be a separate firm. Both companies are now operated by the Scranton (Pennsylvania) Button Works.

Bell Records: Out of business.

Cameo Records: Discontinued.

Cannized Music (Roll) Company: Extinct.

Clark Music Roll Company: Still active but now under control of Roesler-Helm.

Columbia Phonograph Company: Still active but on a greatly reduced scale.

Capital Record and Roll Company: Continues to make rolls.

Compo Records (Canadian): This firm may still be in business and, therefore, it is not listed as extinct, but it has been very inactive for some time.

DeLuxe Roll Company: Discontinued.

Durium Hit-of-the-Week Records: Costly failure to publishers.

Thomas A. Edison, Incorporated: Formerly made records, now extinct.

Emerson Record Company: Out of business.

Federal Record Company: Discontinued.

Filmusic (Roll) Company: Extinct.

Flexo Records: Out of business.

General Phonograph Company: This firm made Okeh records. It was bought by Columbia, which still releases a few old Louis Armstrong and other recordings but does not press any new records.

Grey Gull Records: No longer active.

Gulbransen Music Roll Company: Discontinued.

International Player Roll Company: This firm but recently discontinued. It now is a cosmetic manufacturing outfit.

W. W. Kimball (Roll) Company: Extinct.

Lincoln Records: This was a subsidiary of Cameo and is also out of business.

Link Piano Company: Made rolls but is discontinued.

Mel-O-Art Record and Roll Company: So far as we recall this firm manufactured rolls only. It is now extinct.

Mills Novelty Company: Continues to turn out rolls in limited quantities.

N. Y. Recording Laboratory: Made records but is now out of business.

National Music Lovers' Records: Extinct.

National Music Roll Company: Discontinued.

National Piano Manufacturing Company: Made rolls but has discontinued.

FROM THE ARCHIVES

From a post-Depression perspective, it is easy to regard the drop in phonograph record sales during the early 1930s as a temporary phenomenon. However, in June 1933, to the editors of Metronome, at least, the situation looked so bleak that they could, in seriousness, ask if the end of the record business was imminent. The article reproduced here in its original format is of interest not only for the sentiments of the music business world that it conveys, but also for the bits of information offered about the record and piano roll manufacturers of the late 1920s and early 1930s. From Metronome, 49:6 (June 1933), p. 8.

Pathe Radio and Phonograph Company: Manufactured Pathe and Perfect records. Both were discontinued but the labels and names are still controlled by the American Record Company.

Pace Phonograph Company: Made race records. Extinct.

Paramount Rolls: Still in business.

Pianostyle Music Company: Made rolls but is now out of business.

Plaza Music Company: Formerly made Banner, Silvertone, Jewel, Regal, Challenge, Oriole, Domino and perhaps other records. All of these labels were bought by American, which still releases a few. Plaza now makes Crown records.

Q. R. S.: This firm was sold to Max Kortlander, who releases the rolls through his Imperial Industrial Corporation.

Rose Valley (Roll) Company: Extinct.

Starr Piano Company: Manufactured Gennett, Champion, Supertone and other records. Still in business but not very active.

Staffnote Rolls: Discontinued.

Scranton Button Works: Formerly made records but discontinued them. Now interested in Brunswick records.

Treasure Sales Company: Made rolls but is out of business.

U. S. Music Company: Made rolls, now extinct.

Victor Talking Machine Company: Still active. Prompt pay on royalties.

Vocalion Record Company: This firm was bought by Brunswick, which released Vocalion records for a while. It is now extinct.

Vocalstyle Rolls: Discontinued.

Rudolph Wurlitzer Company: Still makes rolls.

COMMERCIAL MUSIC GRAPHICS: NUMBER TWENTY-SEVEN

A previous graphics feature touched on the usage by phonograph record companies of broadside art to illustrate journalistic songs. Here is reproduced some material for a specific broadside ballad describing the disastrous wreck on the Southern Railway at New Market, Tennessee, on 24 September 1904. Two passenger trains had collided west of Knoxville demolishing both engines, and killing more than 60 persons. For several decades survivor's first-hand stories circulated orally in East Tennessee, and during the 1960s the Reverend Ruel Pritchett made a collection of clippings and photographs of the event for deposit in the Court House of Jefferson County.

At least two New Market ballads were composed after the tragedy. Neither is dated; I shall treat the more obscure first. "The Southern Railroad Wreck" composed by Charles O. Oaks, a blind musician from Richmond, Kentucky, was printed in "leaflet" form before 1908. Somehow it reached Professor Arthur Beatty at the University of Wisconsin who reprinted it in the Journal of American Folklore (January 1909). It can be assumed that the Charlie Oaks who recorded "The Death of William Jennings Bryan" and other pieces for the Vocalion label in the mid 1920s was also the composer of "The Southern Railroad Wreck." Presumably, Oaks sang his own wreck song but if he did the melody is now lost. During 1936 Professor Edwin Kirkland published an altered version of Oaks' ballad taken from an undated newspaper clipping pasted in a scrapbook by a Mrs. Newman of Knoxville (See: Tennessee Folklore Society Bulletin, March 1936). Professor Kirkland is dead: I do not know whether the scrapbook has been saved. Finally, an uncredited fragment of the Oaks/Newman/Kirkland ballad was used in the 1941 Federal Writers Project guide, Tennessee (page 304). To my knowledge this ended the life of the Oaks song. I have long wanted to find and reproduce his original broadside, but have been unsuccessful. In 1966 I attempted, via correspondents, to locate Beatty's source leaflet but it was not found in any University of Wisconsin collections. Perhaps this graphics feature will stimulate a fresh search both for the ballad and for biographical data on Charles Oaks. His wreck song is reproduced here exactly as it was set in type by the Journal of American Folklore printers from Oaks' leaflet.

The "second" ballad can be heard to this day on two available LPs: Old Time Ballads from the Southern Mountains (Country 522) includes a reissue of a 1927 disc, "The New Market Wreck" by Mr. and Mrs. J. W. Baker (Victor 20863); Mike Seeger on the album Tipple, Loom and Rail (Folkways 5273) sings a collated text drawn from the Bakers as well as George Reneau's 1924 disc (Vocalion 14930 and later Vocalion 5054). Fortunately, something is known of the Reneau/Baker ultimate source---a four-page printing and one-page insert which combine elements of broadside, sheetmusic, and musical instruction sheet. The Bakers as well as Reneau probably learned the piece traditionally but all oral versions stemmed from an early printed form. This item reproduced here is reduced in size from the original Library of Congress Copyright Office registration copy, 10 August 1906. The added or inserted instruction sheet is reproduced in exact size (6" x 9").

I am struck by several of this publication's unusual details. First, is the contrast between the subjective, primitive cover drawing and the objective, realistic back-cover photograph. Second, the number of credits is highly unusual: publisher-composer R. H. Brooks of Whitesburg, Tennessee, song suggested by J. W. Cochreham, inscription to Songland Male Quartette League of Robertson Creek, presenter of photo - R. F. Estes, preparation of photo cut or printing (or both) Herald Print, Rogersville, Tennessee. With these many clues, it should have been possible for a scholar to have reached Brooks in the 1920s or 1930s after sound recordings carried his local ballad to distant audiences. It is a bleak commentary on native American folksong studies that the time span between 1904 and 1973 is nearly seven decades.

Norm Cohen, in his forthcoming book on recorded railroad songs, will comment on "The New Market Wreck" as performed by the Bakers and by Reneau. At this point I shall note only two appearances of the song in theses. In 1932 Geneva Anderson completed

THE SOUTHERN RAILROAD WRECK, WHICH OCCURRED NEAR NEW MARKET,
TENN., SEPT., 1904

Written and composed by Charles O. Oaks.

One Autumn morn in Tennessee
An awful wreck was heard,
East of Knoxville, and near New Market,
Was where the crash occurred;
The East and West bound passenger trains
Were running at high speed,
They struck each other on a curve,
'T was a horrible sight indeed.
The engine crew on the West bound train
Their orders had misread;
About one hundred and fifty were hurt,
And near seventy are dead.
The passengers were riding along,
And chatting the time away,
Reading and smoking, and laughing and talking,
And all seemed bright and gay.

CHORUS

The people were excited,
They wept aloud and said:
My God, there's a wreck on the railroad
And many we fear are dead.
Oh how much of sadness,
Oh how many pains.
Many sad hearts are aching
For friends on the ill fated trains.

But in a moment the scene was changed
To one of sad despair;
For shrieks of dying men and women
And children filled the air.
The track was strewn with dead and dying,
'T was an awful sight that day.
The engine crews were buried alive,
Without even time to pray.
A little girl with her head mashed,
Called "Mamma" each dying breath,
Her parents lay not far away,
But they are still in death.
One lady, a sharp piece of wood
Her body had pierced through,
Her little babe lay in her arms,
But death soon claimed it too. — CHORUS.

One dying woman prayed to live,
Just for her children dear;

A headless woman's body lay there,
Her head was lying near.
Nurses and doctors soon arrived
From Knoxville on a train;
And they all labored very hard
To save life and ease pain.
People in Knoxville rushed to the depot,
More news to ascertain;
For many had relatives and friends
Aboard each fatal train.
Little could they learn till four o'clock,
A train pulled in that day
With seventy who were badly hurt,
Six dying on the way. — CHORUS.

Excitement was not over then,
For people were filled with dread;
Till eight o'clock, a train pulled in,
Bearing forty-two dead.
And many who kissed their friends farewell
Before they went away,
Soon were brought back to them in death
With lips as cold as clay.
The next day was the Sabbath day,
And many were laid to rest,
We trust they were on the Lord's side,
And now are with the blest.
And when we board a railroad train,
It's little do we know;
That we may meet the same sad fate,
And into eternity go. — CHORUS.

VIII

I went up on the mountain
And I gave my horn a blow;
And I thought I heard my true love say,
Yonder comes my beau.

A verse of a song which a young Berea student used to hear often at
his home in Owsley County.

UNIVERSITY OF WISCONSIN, MADISON, WIS.

THE NEW MARKET WRECK.*

(Respectfully inscribed to the Coalfield Male Quartette League of Robertson Creek.)

Words and Music by R. H. BROOKS.

1. The Southern Railway had a wreck, At ten o'clock one morn;
2. The trains were going East and West, And speeding on their way;
3. Con-duct - or on the West bound train, Did make a grand mistake;
4. The en - gin - eer on East bound train, Had kissed his dar - ling wife;

Near "Hodges" and "New Market" grounds, The place and date a-torn.
They ran to-geth-er on a curve, And what a wreck that day.
He nev - er read his or-ders right, And caused the aw - ful fate.
Be - fore he got on board his train, Then had to give his life.

The twen - ty fourth of Sep - tem - ber, The year Nineteen and Four;
The cars were hurled torn and split, And spread a-cross the track;
He hurt one hundred and a half, And there were sev - ery dead;
I trust that he was pure in heart, And now are with the dead;

Was when the aw - ful wreck occurred, Of both the rich and poor.
You'll see a pic - ture of the wreck, Just o - ver on the track.
I hope he's got for-give-ness now, And lives without a dread.
And that his wife will meet him there, Then be with him at rest.

Copyright, 1904, by R. H. Brooks.
Give the intonation of train on the organ before playing.

*Suggested by J. W. Cochran

THE NEW MARKET WRECK. Concluded.

CHORUS.

The peo - ple were in sadness then, For they were all in fear;

As there were ma - ny on the trains, That al - ways seemed so dear.

Fare - well to friends so dear.

5. They found a note a man had wrote,
And this is what it said:
"Please take me home and bury me,"
That filled them all with dread.
They found his body cold in death,
And then they sent it home;
To bury him with long gone friends,
Of whom he used to dream.
6. And oh! the men and women's mourns,
Did echo through the air:
Such cries was never heard before,
From humans in despair.
The little children cried aloud,
For mercy to their God;
But now they all are dead and gone,
And under earthy sod.



(PHOTO PRESENTED TO WRITER BY R. F. ESTES)
AFTER THE WRECK, SEPTEMBER 25, 1904.

HERALD PRINT, ROGERSVILLE, TENN.

*Aug 10 1961
125218*

NEW MARKET WRECK.

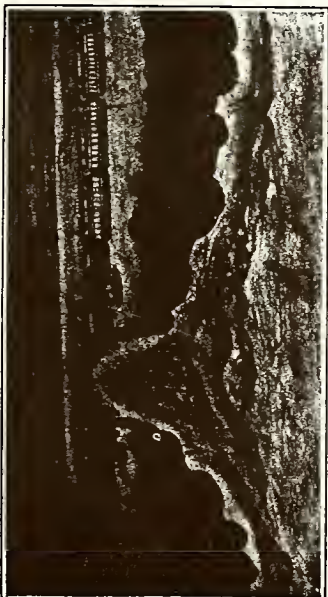
— THE —

— By —

R. H. BROOKS,

— of —

Whitesburg, Tennessee.



The Meeting of the Trains September 24, 1904.

The most disastrous wreck that has ever been in the South, occurred on the Southern line of railroad near New Market, Tenn., at 10 A. M., Sept. 24, 1904. And there was 70 lives lost, and 150 wounded. The writer feeling the impression that a descriptive song of the New Market wreck with illustrations and imitations, would be heartily welcomed by all music-loving people, we offer you this copy carefully prepared.

Published by R. H. BROOKS, Whitesburg, Tennessee.

Price 25 Cents Each, \$1 Per Dozen, Postpaid.

25

The New Market Wreck.

DIRECTIONS—For imitating the running of the trains, whistling, and explosion of the wreck, before playing the song, entitled “The New Market Wreck,” by R. H. Brooks, Whitesburg, Tenn.

1 Have all the stops drawn to the right of the middle C, on the organ, except Diapason Forte, with only Diapason, Principal and Bass Coupler to the left.

2 Place that part of the left arm between the elbow and wrist on the black and white keys of the organ from the first key named C, above lowest key named F, on the bass.

3 Now press all the keys between the elbow and wrist. The keys at elbow must be pressed down as far as they will go. Those under wrist may not be pressed any.

4 To start the train, place your feet firmly on each pedal and give a stroke with great force, using right foot. Hold every position that is yet given. Then repeat the same act, making a stroke for each exhaustion, etc., then gradually increase, using right knee swell to aid, when the right foot has got to its highest speed, employ the left foot and let the right knee close gradually, to imitate the train leaving out. Both pedals can be used now to their fullest capacity. And raise the left arm just a little, and not press the keys so far down.

5 Then add the whistling, use the keys D, F sharp and A sharp, above middle C. Give the keys named a long stroke—then a quick stroke.

6 Then to imitate the other train, commencing use the keys A flat, B and E flat above middle C. Give these keys a long stroke, and two quick strokes. Don't press these keys over half way down.

7 Repeat the acts for about two minutes, then pull right knee swell out at an instant. And let it go itself with a “slam,” taking up the left arm from the keys at the same time, thus stopping all noise. This will be the wreck.

8 Then give an introduction on the organ using the first eight measures of the song entitled, “The New Market Wreck,” in the key of B flat, very mournfully. Then proceed with the song.

Yours truly,

R. H. BROOKS.

her MA at the University of North Carolina with A Collection of Ballads and Songs from East Tennessee. "The New Market Wreck" (page 209) was typed as a six-stanza song of eight lines each with a four-line chorus, and was credited to Mrs. Luther Warrick of Washington County. In 1965 I corresponded with Mrs. Warrick who had taught music at Washington College Academy while Miss Anderson taught English. Mrs. Warrick wrote to me that she had found "The New Market Wreck" in a book, but by 1965 she could neither locate the book nor recall its title. I am reasonably certain that this book was The Harmonic Praises, a religious anthology, published at Morristown, Tennessee, in 1915. Professor Kirkland indicated in his 1936 article (TFSEB) that the Brooks song had been printed in this book, but in a letter to me he too stated that he could not find it. In time, I located a copy at the Brown University Library to learn that the ballad, text and tune, had indeed been reprinted in The Harmonic Praises with proper copyright notice back to 1906.

It is relatively easy to identify the recorded and printed versions of a song after one has "worried over it" for a decade. It is far more difficult to conjure up the volatile excitement of a ballad to its local audience when the event is still vivid in memory. Just as the artist who drew the smoking, bumping engines for Brooks' song visualized a real wreck, so did ballad collector Mildred Haun. Growing up in the Smoky Mountains near Newport, Tennessee, Miss Haun learned the song in childhood directly from her mother's singing. During 1937 Miss Haun typed out the text for her Vanderbilt University MA thesis, Cocke County Songs and Ballads (page 415). To "The New Market Wreck" she added a valuable account of Joshia Adams, a mountain fiddler and balladeer, who recomposed old songs and printed them on "his little handmade printing outfit." He used rubber block letters and any paper available---the sides of bags torn in two or the backs of free advertising circulars. Travelling by horse back, Adams sold these broadsides for a nickel each, or swapped them for new songs from his Cocke County neighbors. Joshia was either present one day in 1919 or heard about a Hoot Owl revival meeting, where Preacher Nep Hollie delivered a sermon "The Last Run" telling about the loss of his own arm in the Southern Railway wreck. On the organ Hollie imitated the crashing trains and the screaming victims--evidence that Brooks' musical instruction sheet had influenced performing tradition for songs or tales about "The New Market Wreck." Because Hollie's personal sermon had stirred his hearers, Joshia "fixed up the old song," drawing a picture of the wreck "just over on the back." One must note that Brooks previously used this line in his second stanza, suggesting that the presence of a realistic photo had helped shape the ballad's original rhetoric. Because Adams'

"Newport Wreck" was "a specially decorated piece," he charged a dime for it, and, of course, he sang it for purchasers so that "everbody could get the tune."

We are dealing here with an event at multiple levels of tradition. Brooks' ballad and organ imitation were accepted by folk performers parallel to the circulation of anecdotes and memories of the wreck. After 1925 and 1927 two recordings also marked states in the song's traditional life. Finally, the 1906 professionally printed and illustrated "New Market Wreck" was replicated in 1919 as a hand printed, illustrated broadside. From the time of my first reading of Mildred Haun's thesis I have wanted to obtain and reproduce Joshia Adams' example of "fdk printing." In correspondence with Miss Haun (1966) she suggested to me that this broadside might still be found in her "mother's things." Shortly after our exchange of letters she died, and during September, 1967, the Tennessee Folklore Society Bulletin memorialized her in a fine issue.

I am pleased that in this feature I can bring two local ballad texts and a tune for "The New Market Wreck" to the surface once more. I am also grateful that my few words on Adams will bring some of his vitality as well as Mildred Haun's dedicated scholarship to the attention of new readers. She had identified Joshia Adams as a "real folklorist" because in his printing, his saddlebags distribution, and his singing he tried to circulate knowledge to his community. This is, as well, the intent of my JEMFQ graphics series.

Archie Green
Ohio State University

[Editor's note: In JEMFQ #31, one of the items displayed in the Commercial Music Graphics feature by Archie Green was a dealers' release sheet advertising Gene Autry's recording, "The Death of Jimmie Rodgers." Green discussed the combination photograph/drawing and speculated how this artwork came into being.

In a recent phone call, Uncle Art Satherley informed us that the design was basically his idea. During the final days of Rodgers' illness, Uncle Art contacted Autry, who was staying in Chicago at the time, and asked him to have a photograph of himself taken posed as if he were looking down at a grave. Uncle Art sent the photo with his idea of the layout to ARC advertising man Leonard Schneider (later Executive President of Decca Records). Schneider was responsible for supervising the details of the layout of the ad.]

BLUEGRASS MUSIC: INNOVATIONS IN CONTEXT

By William O. Talvitie and Bruce Kaplan

[Late last year, William Talvitie and Bruce Kaplan submitted a proposal to the Youthgrants in the Humanities division of the National Endowment for the Humanities, for a grant to carry out a professional film exploration of the significance of bluegrass music and bluegrass festivals in the passage of cultural traditions of the rural South. The proposal is being sponsored by the JEMF. Because the introductory essay to the proposal succinctly summarizes many significant aspects of bluegrass music, we felt our readers would be interested in having it available to them.]

With all the media energy that has been focused on music festivals in recent years, it seems odd that the annual gatherings of country music lovers and performers have gone so long essentially unnoticed. Although these festivals may lack some of the controversial flair of a Woodstock or Altamont (i. e. nude bathing is not an interest factor at country music festivals), they certainly present equally involving questions concerning the importance of music and music gatherings in America. In this project we are primarily concerned with the musical style entitled 'Bluegrass' and the seasonal festivals which constitute a major part of its support. This particular commercial country music stands apart from other popularly accepted music types of the nation in many facets of its stylistic development, economics, and performance-presentation patterns. We feel these differences make its study of significant importance in understanding the dialectic relationship between tradition and progress which plays such an important role in the thoughts and feelings of Americans.

While Bluegrass music is primarily the concern of a regional subculture, it has demonstrated remarkable appeal at various times nationally and internationally. [For instance, in an incomplete schedule for the forthcoming season there are some 75 festivals and fiddlers conventions already scheduled (Bluegrass Unlimited, March 1973). Most of these are to take place in the Southeastern U. S. but some are as far north as Webster, Mass., and west as Boulder, Colorado. Two festivals are not even in the U. S. - the First Annual Ontario Bluegrass Festival in Canada and the Second Annual Takarazuka Bluegrass Festival in Japan. Attendance at these festivals is substantial, many drawing thousands of people. Its formation involved influences which are evidenced in many other popular music styles of America, yet its relationship

to those influences appears to be quite different. Therefore, the phenomenon of Bluegrass informs about social identification through music specifically to White, rural Southerners and more generally to Americans as a whole. A film concerning Bluegrass music functioning in its actual historical and cultural context would be enlightening to many in this sense as well as a documentation of the active and entertaining expression of a sub-cultural heritage which so often is stereotypically represented in nationwide media. The following them is both an elaboration of what distinguishes Bluegrass as a form for study and the aspects of it which we hope to pursue in a film presentation.

'Bluegrass' as a generic term is believed to have come into general use in the late forties and early fifties when stylistic similarities of other string bands to Bill Monroe's "Blue Grass Boys" became apparent. Bill Monroe is the accepted 'father'¹ of the art and as noted by Malone, the list of musicians having trained in his bands reads "like a Who's Who of Bluegrass."² However, the style is not considered the product of a single person by any means and its formation may be thought of as a number of convergent forces and personalities first brought together in a form, now quite standardized, in Bill Monroe's band. The commonly noted distinguishing features of the Bluegrass style are primarily instrumental and to a lesser degree, vocal execution of songs with essentially traditional lyric content. As opposed to prior string band music of the thirties and forties, Bluegrass utilizes its usual five instruments (fiddle, mandolin, banjo, guitar, and string bass) in well defined solo passages of great technical showmanship where the remainder of the band plays rhythmic and melodic backup. Of particular importance is the development of three finger picking on the five-string banjo which in its present form is credited to Earl Scruggs (Scruggs style) and

which turned the banjo which once seemed destined for obsolescence into an instrument of technical brilliance. The usual trio of solo instruments--banjo, mandolin, and fiddle--gives Bluegrass a balanced internal tension of musical interaction and a great potential for textural variation within a more rigid structural framework. The singing as well as the instrumentation is usually high pitched, vibratoless, and often piercingly strident in timbre. Repertoires carry a variety of tempos and themes although these, too, are usually classifiable into basic types. Textual characteristics are described by Smith:

In subject matter, texts range widely through the kinds of emotion and situation dealt with in Anglo-American folksong--religious experience, love, and death. In religious songs, existence is generally pictured as a vale of tears; the dead have passed on to a better lot and death itself is a time of reward for earthly misery. Lyric songs usually express sorrow or anger over the loss of a lover, but many bewail the singer's nostalgia for his rural home or parents. This latter type of song derives from earlier popular and hillbilly material, but today is more common in bluegrass than in any other style; religious themes are often mixed with nostalgic ones. Similarly, the relatively few light-hearted songs usually celebrate joy in religious experience of the memory of life "back home" in the mountains. The most common subject of ballads is violent death, in which a love relationship is usually involved: one lover kills another, or his rival, or commits suicide when rejected. The theme of impending execution or a lifetime in prison as punishment for murder is a common correlative.³

However, despite the somewhat pessimistic world-view that appears to be presented in the lyrics, Bluegrass is particularly joyous music with murder ballads often sung at racy tempos.

The stylistic characteristics of Bluegrass take on special significance when compared to other musical forms growing out of the same period. Bluegrass continued in patterns closely aligned with traditional precedent when commercial and social pressures exerted by urbanization and developments in the communications and recording industry pushed most of the country music scene towards the eclecticism ubiquitous in pop culture. Most obviously, Bluegrass remained unamplified and is even said to have reclaimed certain traditional instruments (fiddle, banjo, dobro guitar)⁴ when other commercial country forms went to electric guitars and orchestral effects. Furthermore, while demand for hit recordings required the development of forever new textual material in country-western and other commercial

styles, Bluegrass musicians not only continued using texts of songs of earlier string bands but quite often performed songs of even earlier and more traditional origins. And, unlike efforts of much of the 'Urban folk revival', the large inventory of old time music in the repertoires of Bluegrass bands was "not so much a conscious historical effort . . . to find interesting songs that people have seldom heard but merely as a presentation of songs that had long been familiar in the performers' musical heritage."⁵ Most Bluegrass musicians grew up learning traditional songs and have continued their performance "as living documents that express prevalent and deeply ingrained ideas and mores."⁶

Differences between Bluegrass and other 'Hillbilly' musics are pronounced in their economic support as well. One example is the relationship Bluegrass has had to the 'star system' of the record industry. Unlike most of the industry, country music distribution greatly increased during World War II; a growth largely "attributed to the great migration of consumers to urban factory centers."⁷ During this period the importance of record sales brought a heavy emphasis on 'hits' and stars' having led to the rise of Nashville and the glamour and wealth now associated with the Country-Western scene. Although Bluegrass got its original financial support from the growing 'star system' due to the popularity of Bill Monroe's band, it has never really gone on to lend any superhuman character to its best performers, has avoided glamour in preference for more equalized audience identity, and has not found primary sustenance in 'hit' records. Sales of Bluegrass records are usually not sensational although they are often long and steady. Only a select few Bluegrass musicians live on musical income along and professionals or semi-professionals alike rely upon personal appearances for the bulk of their musical resources. So, although it has been noted that Bluegrass musicians frequently introduce stylistic changes on records to meet the demands of the industry, their livelihood depends upon performances where they emphasize standard materials with regular instrumentation.

To summarize then, Bluegrass has not followed many of the trends which characterize the commercial country music scene as well as popular music in general. Although thematically all country music "bases much of its appeal upon an affirmation of old rural values such as fundamentalist religion, a strong family life, and the other old time aspects of the non-industrial South"⁸ opposed to "negative results of urban living such as infidelity and alcoholism,"⁹ Bluegrass is singular in its resistance as an aesthetic form to these

same pressures. Of commercially accepted musical types it alone has maintained the stylistic integrity of its past heritage while accommodating innovation. It has therefore been associated in the South with old values, old life styles or as Rosenberg puts it "tradition-the authentic, old-time, country way."¹⁰ However, as he also points out, these terms involve greater complexity as will be further elaborated.

Festivals and band-stand concerts, the most common performance settings for Bluegrass music, exhibit patterns of audience-performer interaction and identification which also indicate the unique position Bluegrass assumes amongst other commercially successful types of American music. Perhaps the closest resemblance to Bluegrass festivals are found in recent festivals of rock and roll. But herein as well, differences are vast. For example, Bluegrass festivals are linked to a long tradition of revival meetings and medicine shows. They are recurring events drawing dedicated crowds who willingly brave rain, mud, heat, and countless miles of travel to participate year after year, as opposed to the one shot sensationalism which characterized the rock festivals. Also, as noted before, professional Bluegrass performers have no invulnerability from the audience. Anyone can converse with them and they often camp in close to the bandstand with the other festival-goers. Although admired as fine musicians they are felt to be in the same blue-collar social group as the audience.

Bluegrass audiences are not merely listeners or fans. It is often surprising to a newcomer to find that just about everybody plays an instrument. Amateur bands are every bit as significant as professionals because so many people come to play, and contests, childrens' competitions, etc. comprise a very important part of the proceedings. Since so few performers live entirely off of their music, festivals have a complete continuum ranging from strictly professional to strictly amateur musicians. So many songs and performance patterns are standardized that most of the musicians have no problem at all wandering into one group of players and out of another. So, from the twenty-four hour period when a quiet outdoor setting becomes a busy, friendly community of campers, buses, and tents, the sounds of guitar and banjo picking simultaneously emanate from all directions upon sleeping and waking.

Bluegrass festivals are characterized by openness and informality. Although primarily the domain of blue-collar White Southerners, they usually include a cross-sectional diversity of participants. Since professional bands began playing at college

campuses during the folk revival period, large numbers of youth from around the country have been drawn to the South to attend the festivals. In this sense, Bluegrass festivals are highly unusual cultural events as they are perhaps the only places where liberal 'hippies' and conservative 'rednecks' regularly co-inhabit in peace. It is notable that, although 90% of professional Bluegrass musicians are Southern Whites and 80% are from the Appalachians,¹¹ bands from Northern college campuses have performed and taken prizes at Bluegrass festivals and fiddlers conventions.¹²

The feeling of a Bluegrass festival is almost always one of familiarity. This is evidenced in many ways; one being the informal patterns of audience response-clapping at the beginnings of songs and solos as well as at ends, conversation and laughter during performances and so forth. The patterns suggest as Smith indicates, "anticipation of the renewal of old pleasures"¹³ as opposed to "considered appreciation"¹⁴ for new ones, indicating a predominant commitment to a 'kind' of music rather than the latest hits heard over the radio or phonograph. Although the bandstand is the focus of activity, there is never a time when people aren't cooking, eating, conversing, or playing either around it or in other parts of the campground. As again described by Smith, "thus is maintained the aura of a gathering of peers ('friends and neighbors') for the sharing of musical and social pleasures common to all and based in a long cultural past."¹⁵ Or as put by an ad for Fiddlers Grove Inc. - The Traditional Festival for Music Lovers Who Want to Preserve Our Heritage of Music in a Family Atmosphere.¹⁶

Bluegrass music and Bluegrass festivals are, then, unusual phenomena in the world of commercial music. In the various inter-related aspects of style and performance context, Bluegrass is both more intrinsically tied to historical precedent and more greatly shared by audience and performer than other styles. Yet Bluegrass, too, emerged from the creative drive of innovative individuals. Many permutations of Bluegrass forms have been made and are being made although its structural characteristics have remained relatively stable. It is important to note that while Bluegrass is described as 'old-time' and 'traditional' as Rosenberg states, "a successful Bluegrass performance of a standard song or folksong not only maintains a traditional text and tune of the song; it contains a stylistic innovation attractive to the audience."¹⁷ A further quote clarifies the point:

Thus from the time it emerged as a style, Bluegrass music has been a classic example of the effects commer-

cialism and tradition have upon each other. Both musicians and audience are caught between the conservatism which gives the style unity and the innovation which makes it exciting. The tension is, in some ways, a modern version of the folk performer's eternal struggle to wed tradition and creativity. Because the style has been defined by its creators and performers rather than its students, it is a good example of the ways of tradition in mass culture.¹⁸

Of all the arts, music has always been nearest to the hearts of Americans and the most expressive of their essential needs, fears, and motivations. Music is such an accepted part of everyday life in America that its power of communication is usually taken for granted. However, to use an example, it seems fairly well accepted that to try and understand the 'youth culture' of the last fifteen years without reference to rock and roll would be a bit absurd; indicating the importance of this music as the active, dynamic expression of its cultural constituents. Similarly, the study of the popularly accepted music of the South in context is essential to any in-depth understanding of the concerns of its inhabitants. Because Bluegrass is tied to the deepest and most indigenous musical traditions of this country, and because of its unique ability as an aesthetic form to provide a genuine sense of continuity between past and present, its study is important to the understanding of the functions of music in America in general.

Very little scholarly research has been devoted to serious study of Bluegrass or other commercial music forms although many good articles in popular magazines supplement the academic work. Also, as stated before, Bluegrass festivals have received little attention in the national media and what has been given has not been in any sense comprehensive. There is certainly a need for a film which explores the context of the performances, the performers' lives, the historical background of the music, the meaning of it as the expression of a regional subculture and the many other aspects of it mentioned above. Our efforts will be directed towards bringing together the perspectives of folklorists and ethnomusicologists, musicians, and filmmakers to produce a film which accomplishes these goals in a manner which is accurate, informative, and significantly entertaining. It is certainly an appropriate time for such a production if not an ideal time. This is because the period since the creation of Bluegrass is long enough to gain a meaningful perspective on its significance yet nearly all of its original performers are still alive, as well as many of the musicians who performed in preceding styles. As a number of younger bands are also regularly performing at fes-

tivals it is now possible to investigate the passage of the traditions of which Bluegrass is a part through time, with media presentation of each phase intact. [Since the writing of this narrative, there have been at least two historical developments which are likely to evoke dramatic changes in the festivals. These are the new wave of urban commercial interest in Bluegrass and the recent and projected consequences of the fuel shortage. We therefore wish to further emphasize the timeliness of this project.] It is of importance as well that, with the coming Bicentennial and the increased historical consciousness it will certainly bring, this period of reflectance be characterized by a heightened awareness of those cultural traditions unique to Americans, and an enlightened understanding of their importance in molding the rich variety of experiences found in this country.

NOTES

1. Ralph Rinzler, "Bill Monroe--'The Daddy of Bluegrass Music,'" *Sing Out!* 13 (Feb-March 1963), p. 5.
2. Bill C. Malone, *Country Music U.S.A.* (Austin: U. of Texas Press, 1968), p. 313.
3. L. Mayne Smith, "An Introduction to Bluegrass," *Journal of American Folklore*, 78 (July-Sept 1965), p. 249.
4. *Ibid.*
5. Malone, p. 331
6. *Ibid.*
7. Neil V. Rosenberg, "From Sound to Style: The Emergence of Bluegrass," *Journal of American Folklore*, 80 (Apr-June 1967), p. 145.
8. *Ibid.*, p. 148.
9. *Ibid.*
10. *Ibid.*
11. Smith, p. 251
12. See Jens Lunds and R. Sergei Denisoff, "The Folk Music Revival and the Counter Culture: Contributions and Contradictions," *Journal of American Folklore*, 84 (Oct-Dec 1971), p. 394.
13. Smith, p. 255.
14. *Ibid.*
15. *Ibid.*
16. In *Bluegrass Unlimited* (March 1973)
17. Rosenberg, p. 148.
18. *Ibid.*

University of Pennsylvania,
Philadelphia, Pa.
and
University of Chicago,
Chicago, Ill.

THE LAWSON FAMILY MURDER

By Donald Lee Nelson

[NOTE: The author wishes to thank Mrs. Doris M. Mabe of Lawsonville, North Carolina, for her cooperation, and to her father, Mr. Tom Manring (Fanny Lawson's brother) for recounting a family tragedy that the truth might forever be known. Appreciation is also extended to the editor and staff of the Danbury (N. C.) Reporter for permitting their back issues of 1 January through 28 February 1930 to be examined, and to Norm Cohen for making his interview with Walter "Kid" Smith available.]

Geographically, Stokes County, North Carolina is a square-shaped area located some twenty miles north of Winston-Salem, and bordering on Patrick County, Virginia. It is the sight of the famed "Hanging Rock," its largest city, Walnut Cove, has a population of less than 1500, and the county itself counts only 22,000 inhabitants. The entire region is devoted to farming and related labors, and is encased in a setting which is, even today, an almost classic idyll. It must have been ten-fold so in the winter of 1929, thereby contrasting even more sharply the Lawson family's story.

Charles Davis Lawson was born on 10 May 1886 near Lawsonville, Stokes County, one of several children born to Gus and Nancy Lawson, whose families were long time residents of the area. The township derived its name from one of the Lawson ancestors. Charlie, as he was called, had scant educational opportunities, doing farmwork as a youngster, then going, with his brother, Jim, to West Virginia to work in the coal mines.

By 1909 Charlie had returned to Stokes County, finding that working underground did not have the same feeling for him as farming on top of it. That year he married Fanny Manring, also a local resident, and four years his junior. They took up farming in their home county, and two years later a son, James Arthur, was born. Up until this time the Lawsons had lived at Peters Creek township, but shortly after the arrival of their firstborn, the family moved to Meadows township, where they were to remain.

Within the ensuing eighteen years, seven more children would be born to them. One son, William, passed away in 1920, four days after his sixth birthday.

In spite of his lack of formal education, Charlie Lawson became a very successful farmer, and was well respected by the members of his community. The Lawson home was a stopping off place for the night to many people traveling to and from Winston-Salem. Charlie and Fanny were best known, however, for their aid and comfort to the sick of the community. They would exhaust a great deal of time and energy toward helping anyone whom they heard was ill. Their Samaritan gestures were not limited to close friends or relatives, need being their sole criteria for the extension of a compassionate effort.

During the summer of 1928 Charlie Lawson was planning to construct a storage cellar. He marked off the area to be dug up, which was next to a wire fence, and proceeded to take a mattock and begin work. In digging a straight-sided foundation he was concentrating on where the tool was to strike, momentarily forgetting the fence. The mattock blade caught on a strand of taut wire and sprang back, striking Lawson forcefully across the head. A few days later he encountered his brother-in-law, Tom Manring, and related the story, saying that he had nearly killed himself. The only visible result was a black eye, and since bumps and cuts are all a part of farm work, the incident was soon forgotten.

Although on the surface things seemed to be no different with the Lawson household, Fanny Lawson remarked that her husband seemed a little changed. She observed that he would now lie on a quilt under a shady tree, then move to stay away from the sun, as though he found its rays discomfiting; this was something he had never done before. He was never cross, so the desire to stay out of the sun did not overly concern her.

On August 26, 1929, all other matters in the household were relegated to secondary importance with the birth of a daughter, Mary Lou. The family of nine were always together. They attended Russel Creek Trinity Baptist Church, and were the envy of all the parishioners. They were comfortable, successful, happy, and now had another child to raise.

acquisition of the songs, both materially and musically.

Walter, "Kid" Smith, a recording artist for Columbia, Victor, ARC, and Vocalion was the author of this song, although he was not given label credit for it. In an interview he recalled reading contemporary accounts of the tragedy in newspapers, and writing the words from these stories. Smith actually lectured at the Lawson home during the time it was converted into an attraction by some members of the family. As a finale to his talk, Smith would sing the song. The words themselves are quite accurate; while leaning toward the drama and tragedy, they are neither maudlin nor touched with "literary license." On the record Smith sang lead, while Lewis McDaniel played guitar, Buster Carter was tenor banjoist, and Posey Rorer of the North Carolina Ramblers supplied the fiddle. The tune itself begins in almost a monotone, but the combination of violin and vocal register divert attention from the inflexible rhythm. The song is presented in the straightforward manner of the mountain ballad, the performers knowing among themselves that the story was sufficient to withdraw the proper emotion from the audience without injected impetus. The tune is reminiscent of "The Jealous Lover" and the sacred song, "Will the Roses Bloom in Heaven."

"The Story of Charlie Lawson" is almost unrecognizable as a Morris Brothers item. Rather than their usual fast, close harmony duets the song is a solo, sung in a very slow tempo, probably by Wiley. Several slurs, hesitations, and variants occur which indicate that the Morrises probably learned the number from the CB recording, but did not know it well and had not seriously rehearsed it before stepping up to record. Since it was a "B" side for "Great Speckled Bird, New Version," the Lawson song may have been called upon just as a fill-in. The timing is slow and deliberate, possibly because the vocalist's intent was to recall the words as he went along. The fact that he did not complete (or did not recall) one of the stanzas of the original version is supportive of this contention. The Morrises copied the Buddies group on verses one through five, but used CB eight for their sixth verse, and CB six for their final verse, eliminating CB seven entirely. That the missing part was the only moralization in the song may or may not be significant. On the second line of the fourth verse, the words are garbled, making "heed their call" into "heed at the call" or possible "heed at thou call." On the opening line of the sixth verse the singer again stumbles with "They were all buried" rather than "They all were buried." The transposition of those two words displaces the rhythm and is poetically disconcerting. The true importance of this version stems from the fact that it was recorded on 29 September 1938, long after the decline of the event ballad; this,

coupled with the event not being a contemporary one spotlights the rapid fall from favor of this type of mountain news tale.

The Lawson song has enjoyed a rebirth since the 1960's, but it seems likely that all known versions emanate from the Carolina Buddies recording or from the performances Walter Smith gave at the Lawson home.

"MURDER OF THE LAWSON FAMILY"

Sung by: Carolina Buddies, Columbia 15537-D
Recorded: March 25, 1930 at New York City

It was on last Christmas evening,
A snow was on the ground;
'Mid his home in North Carolina,
Where this murdered he was bound.

His name was Charlie Lawson,
And he had a loving wife;
But we'll never know what caused him,
To take his family's life.

They say he killed his wife at first,
And the little ones did cry;
"Please Papa won't you spare our lives,
For it is so hard to die."

But the raging man could not be stopped,
He would not heed their call;
And kept on firing fatal shots,
Until he killed them all.

And when the sad, sad news was heard,
It was a great surprise;
He killed six children and his wife,
And then he closed their eyes.

"And now farewell kind friends and home,
I'll see you all no more;
Into my breast I'll fire one shot,
Then my troubles will be o'er."

They did not carry him to jail,
No lawyers did he pay;
He will have his trial in another world,
On the final Judgment Day.

They all were buried in a crowded grave,
While the Angels watched above;
Come home, come home my little one (s)
To the land of peace and love.

"THE STORY OF CHARLIE LAWSON"

Sung by: Morris Brothers (Wiley & Zeke)
Bluebird B-7903-B (B5-027624)
No composer credit
Recorded: 29 September 1928, Rock Hill, S. C.

It was on one Christmas evening,
The snow was on the ground;
In his home in North Carolina,

Unlike much of the rest of the nation, the full repercussions of the Depression were not yet being felt by the Stokes Countians during that Christmas season. Even if, however, North Carolina would have been the hardest hit of any state in the nation, what was to happen on that December 25 would have removed any stories of financial chaos from the region's headlines.

It had snowed during Christmas Eve night, and though the following day was clear, the ground remained well blanketed. In the early afternoon of that day Arthur, the eldest son, had taken a drive to Germanton, some two miles away. Fanny Lawson was preparing Christmas dinner and had a cake baking in the wood stove.

At some moment in time Charlie Lawson, sitting with his family around the table, picked up his twelve-gauge shotgun and killed his eldest daughter, Marie, age 17, and his wife. He then struck baby Mary Lou with the stock of the gun and did the same to her two brothers, James 4 and Raymond, nearly 3. Upon realizing the horror of the situation, the two daughters, Carrie, 12, and Maybell, 7, ran from the house toward the home of Lawson's brother, Elisha, for help. Their father grabbed a .25-20 rifle and pursued them, catching up to them in a field. He shot both girls and carried their bodies to a tobacco barn where he laid them out, placing a stone under the head of each and closing their eyes. He apparently then returned to his home, reposed his wife and other children, just as he had done to the two girls in the barn, reloaded his shotgun, and walked to an area about a quarter of a mile from his home where he ended his own life.

Ironically, Elisha Lawson, whom Carrie and Maybell sought to reach for help, was out hunting and discovered the bodies on his way home. Shortly afterward Arthur Lawson, unaware of the tragedy which had occurred, returned home to be overcome with the enormity of what had taken place.

County Sheriff John J. Taylor supervised efforts to piece together the story. At first it was believed that a robber had slain the family, but when deputies found the body of Charlie Lawson, the facts became clear. An autopsy conducted on the brain of the dead man disclosed a tumor which was probably brought about by the mattock incident of the previous year. At the instant of the only dire act of his entire life it is likely that the growth brought pressure to bear which caused a momentary insanity. Whether or not he took his own life as a result of this pain or because of a realization of what he had done will remain unknown.

Six thousand persons attended the family burial in a quiet country cemetery not far from where they had lived. All were placed in a single grave

over which the following inscription in stone was placed:

	LAWSONS	
James	Charlie D	Marie
Raymond	Fannie Manring	Carrie
William	Mary Lou	Maybell

Not now, but in the coming years
It will be in a better land
We'll read the meaning of our tears
And then, sometime we'll understand.

The cemetery is, even today, formally called the Browder Cemetery, referred to by residents as the "Lawson Cemetery."

Within ten days after the shootings someone had built a fence around the Lawson home and was charging admission to enter. One neighbor counted 91 cars parked near the house. One of Charlie Lawson's brothers and another man took the cook stove in which the Christmas Cake was being baked around to fairs to exhibit it.

There were ghost stories connected with the home, stories of clubbings and the like. On February 26, 1930, Lloyd Ends of Winston-Salem reported his arm was slashed while he was peering through a kitchen window. Most of these incidents were later traced to neighbors who were disgusted with "ghouls" peering around the area.

Tragedy, it seemed, was not through with the Lawsons. Jim Lawson, the brother with whom Charlie had mined before his marriage, became a millionaire in the dairy business in Ohio, was killed in an automobile crash.

Arthur Lawson, the surviving member of the slain family, seemed to recover from his family's deaths. He drove a truck for a living, and was killed when it crashed on a road near his home. He is buried near the other members of his family, lying beneath the simple inscription:

JAMES ARTHUR
LAWSON
1911 1944
The Cross is My Anchor

ABOUT THE SONGS

Only two 78 rpm recordings were made about the Lawson tragedy. Both pieces are veritably the same, with the earlier "Murder of the Lawson Family" being both more complete, and more authentic in the vein of the event ballad. This song, recorded by the Carolina Buddies on Columbia 15537-D, was also better rehearsed. An audio review of the two numbers points out the acute variation in the probable

A murder(er) he was found.

His name was Charlie Lawson,
And he had a loving wife;
But they never knew what caused him,
To take his family's life.

They say he killed his wife at first,
And the little ones did cry;
"Please Papa won't you spare our lives,
For it is so hard to die!"

But the raging man could not be stopped,
He would not heed at the call;
He kept on firing fatal shots,
Until he killed them all.

When the sad, sad news was heard,
It was a great surprise;
He killed six children and his wife,
And then he closed their eyes.

They were all buried in a crowded grave,
While the Angels waited above;
Come home, come home my little one(s),
To the land of peace and love.

Now farewell kind friends and home,
I'll see you all no more;
Into my chest I'll fire one shot,
And my troubles will be o'er.

[Note: Additions in parentheses are the
transcriber's.]

[Editor's note: Donald Lee Nelson has traced out the history of the Lawson Family tragedy and the early hillbilly recordings about it. We might add that Walter Smith's ballad has entered oral folk tradition in North Carolina and Virginia; readers interested in the evidence for this statement will want to consult G. Malcolm Laws' *Native American Balladry* (Philadelphia: American Folklore Society, 1964), pp. 208-209 for further references.]



*The Lawson Family: Top, L to R--James Arthur, Marie, Charlie, Fanny with
Mary Lou. Bottom, L to R--James, Maybell, Raymond, Carrie.*

THE BRUNSWICK 100 SERIES (Continued)

250	AL-268-69	ROY HARVEY & NORTH CARO-	The Bluefield Murder
	AL-290-91	LINA RAMBLERS	George Collins
251	AL-239	McGHEE & WELLING	There is Power in the Blood
	AL-243	" "	I Would Not Be Denied
252	E-27669	JACK MAJOR	Melancholy Yodel Blues
	E-27670	" "	Tennessee Mountain Gal
253	E-27854	FRANK MARVIN	Ben Dewberry's Final Run
	E-27855	" "	The Brakeman's Blues
254	E-28034	FRANCIS LUTHER	The Bum Song
	E-28035	" "	Hallelujah, I'm a Bum
255	E-26003	KANAWHA SINGERS	Indiana
	E-26005	" "	On the Banks of the Wabash Far Away
256	AL-204-05	KESSINGER BROTHERS	Chicken in the Barnyard
	AL-212-13	" "	Devil's Dream
257	AL-208	THE TENNESSEE RAMBLERS	A Fiddlers' Contest
	AL-312	" "	Satisfied
258	AL-250	McGHEE & WELLING	Dwelling in Beulah Land
	AL-249	" "	The Old Account was Settled Long Ago
259	AL-316	THE TENNESSEE RAMBLERS	The Preacher Got Drunk & Laid his Bible Down
	AL-327	" "	Medley of Mountain Songs: Hop Out Ladies, etc.
260	E-27257	SETH WIGGINS	My Grandpappy's Gun
	E-27256	WIGGINS BROTHERS	Times Am Gittin' Hard Blues
261	E-26980	MAURY PEARSON	Though Your Sins Be As Scarlet
	E-26983	" "	What Will You Do with Jesus
262	E-28036	FRANK LUTHER	Do You Still Remember
	E-28037	CARSON ROBISON	I Tore Up Your Picture When you Said Goodbye.
263	C-2140	UNCLE DAVE MACON, SAM McGEE	Comin' Round the Mountain
	C-2141	UNCLE DAVE MACON	Governor Al Smith
264	E-28184	ANNA & JULIETTE CANOVA	Frog Went A Courtin'
	E-28183	JULIETTA CANOVA	I Wish I was a Single Gal Again
265	AT-347	FLAT CREEK SACRED SINGERS	Home on the Banks of the River
	AT-349	" "	Tell It Everywhere You Go
266	C-2139	UNCLE DAVE MACON	The Gal That Got Stuck on Everything She Said
	C-2128	" "	Worthy of Estimation
267	AL-266-27	KESSINGER BROTHERS	The Gal I left Behind Me
	AL-224-25	" "	Sixteen Days in Georgia
268	AL-284-85	ROY HARVEY & THE NORTH	Budded Roses
	AL-274-75	CAROLINA RAMBLERS	What Is Home Without Love
269	C-1766-67	MARC WILLIAMS	Jesse James
	C-1768-69	" "	Little Joe, the Wrangler
270	AL-304	REV. CALVERT HOLSTEIN &	Yes I Know
	AL-305	SISTER BILLIE HOLSTEIN	Ring the Bells of Freedom
271	AT-271	DR. HUMPHREY BATE &	My Wife Died Saturday Night
	AT-377	HIS POSSUM HUNTERS	Old Joe
272	AL-263	McGHEE & WELLING	Have Thine Own Way Lord
	AL-260	" "	I Am Coming Home
273	E-27656	RICHARD BROOKS & REUBEN	Long Gone
	E-27649	PUCKETT	Railroad Blues
274	C-1772-73	MARC WILLIAMS	Bad Companions
	C-1774-75	" "	William and Mary (Love in Disguise)
275	AT-368	DR. HUMPHREY BATE & HIS	Greenback Dollar Bill
	AT-279	POSSUM HUNTERS	Run, Nigger, Run
276	AL-145	JOHN B. EVANS	The Last Mile of the Way
	AL-148	" "	Mother's Grave
277	E-28766	FRANK LUTHER	The Sinking of the Vestris
	E-28767	" "	The Heroes of the Vestris
278	E-28780	FRANK MARVIN	Oklahoma Blues
	E-28781	" "	Walkin' Down the Railroad Track

279	C-2519	JACK MAJOR	I'm Sorry I Made You Cry
	C-2518	" "	Meet Me Tonight in Dreamland
280	E-26974	MAURY PEARSON	Blessed Redeemer
	E-26999	" "	It Is You, Just You, Jesus Needs
281	E-27657	RICHARD BROOKS & REUBEN	She's More to be Pitied Than Censured
	E-27658	PUCKETT	Where the Red Red Roses Grow
282	DAL-720	EAST TEXAS SERENADERS	Acorn Stomp
	DAL-721	" "	Shannon Waltz
283	DAL-710	DUSTY RHODES	Shanghai Rooster
	DAL-711	" "	Mike the Turk
284	DAL-692	SLOANE & THREADGILL	Clover Blossoms
	DAL-693	" "	Down in the Old Cherry Orchard
285	DAL-688	THE RED HEADED FIDDLERS	Never Alone Waltz
	DAL-689	(A. Steele & J. Graham)	Texas Quickstep
286	E-28062	LESTER McFARLAND &	Little Nell
	E-28085-86	ROBERT A. GARDNER	The Old Village Church
287	BIRM-788	DENSON'S SACRED HARP	The Ninety-Fifth
	BIRM-789	SINGERS of Arley, Ala.	The Christian's Hope
288	N. O. -786	THE COLLIER TRIO	Ben Hur March
	N. O. -767	" "	Over the Waves
289	N. O. -765	THE COLLIER TRIO	The Bluebird Waltz
	N. O. -766	" "	Irene Waltz
290	LAE-336	CROCKETT'S KENTUCKY	Hard Cider Song
	LAE-337	MOUNTAINEERS	Rosalee
291	LAE-334	CROCKETT FAMILY MOUN-	Medley of Old Time Dance Tunes-Part 1, etc
	LAE-335	TAINEERS	Part 2: Sourwood Mountain; Sally in the Garden,
292	C-2127	UNCLE DAVE MACON	Buddy, Won't You Roll Down the Line
	C-2129	" "	I'm the Child to Fight
293	E-28064	LESTER McFARLAND &	Go and Leave Me if you Wish to
	E-28098	ROBERT A. GARDNER	Birmingham Jail
294	AT-335	FLAT CREEK SACRED SINGERS	Prepare to Meet Thy God
	AT-339	" "	Love Keeps Me Singing
295	E-28918	AL HOPKINS & HIS BUCKLE	Gideon's Band
	E-28919	BUSTERS	Old Dan Tucker
296	E-26977	MAURY PEARSON	I Am Praying for You
	E-26998	" "	When I Can Reach My Title Clear
297	E-29290	CARSON ROBISON (with	My Tennessee Mountain Home
	E-29291	Kessinger Bros)/FRANK LUTHER	Wednesday Night Waltz
298	DAL-722	EAST TEXAS SERENADERS	Deacon Jones
	DAL-723	" "	Adeline Waltz
299	DAL-694	SLOANE & THREADGILL	When the Harvest is Shining
	DAL-695	" "	When the Cold Cold Clay is Laid Around Me
300	E-28920	AL HOPKINS & HIS BUCKLE	Old Uncle Ned
	E-28922	BUSTERS	Blue Bell
301	E-27666	RICHARD BROOKS	The Longest Way Home
	E-27671	" "	Memories
302	BIRM-790	DENSON'S SACRED HARP	The Happy Sailor
	BIRM-791	SINGERS of Arly, Alabama	Protection
303	E-29371	FRANK MARVIN	Riding on the Elevated Railroad
	E-29372	" "	Oklahoma Blues Number 2
304	C-1760-61	MARC WILLIAMS	Sam Bass
	C-1770-71	" "	Utah Carroll
305	E-28049	LESTER McFARLAND &	The Kentucky Bride's Fate
	E-28066	ROBERT A. GARDNER	The Murder of J. B. Markham
306	E-29256	"DAD" WILLIAMS	The Dutchman's Serenade
	E-29257	" "	Money Musk
307	E-29366	LESTER McFARLAND &	Carolina Moon
	E-29368	ROBERT A. GARDNER	I Wish I Had Died in My Cradle
308	E-29276	KESSINGER BROTHERS	Sourwood Mountain
	E-29275	" "	Sally Goodin'
309	E-29271	KESSINGER BROTHERS	Mississippi Sawyer
	E-29272	" "	Richmond Polka
310	E-29095	H. M. BARNES' BLUE RIDGE	Who Broke the Lock Off the Henhouse Door?
	E-29098	RAMBLERS	She'll Be Comin' Round the Mountains
311	E-29363	LESTER McFARLAND &	Just Plain Folks
	E-29359	ROBERT A. GARDNER	You're Going to Leave the Old Home, Jim

312	E-27754	AL BERNARD	Bill Bailey Won't You Come Home
	E-27755	" "	The Preacher and the Bear
313	E-29091	H.M. BARNES & HIS BLUE	Golden Slippers
	E-29092	RIDGE RAMBLERS	Old Joe Clark
314	AL-139-40	BASCOM LAMAR LUNSFORD	Dry Bones
	AL-129-30	" "	Stepstones
315	E-29168	KESSINGER BROTHERS	Dill Pickle
	E-29159	" "	Tug Boat
316	E-28087	LESTER McFARLAND &	Tennessee Jail Bird
	E-28099	ROBERT A. GARDNER	Woman Suffrage
317	E-27659	RICHARD BROOKS & REUBEN	All In, Down and Out
	E-27648	PUCKETT	I'm Coming Back to Dixie and You
318	E-28923-A	AL HOPKINS & HIS BUCKLE	Carolina Moonshiner
	E-28921-A	BUSTERS	West Virginia Gals
319	N. O. -130	WALTER COQUILLE	Mayor of Bayou Pom-Pom-Part 1
	N. O. -131	" "	-Part 2
320	E-29612	FRANK MARVIN	The Two-Gun Cowboy
	E-29613	" "	My Lulu
321	E-28925-A	AL HOPKINS & HIS BUCKLE	Marosovia Waltz
	E-28924-A	BUSTERS	Polka Medley
322	E-29362	LESTER McFARLAND &	She's the Tie That Binds
	E-29360	ROBERT A. GARDNER	Put My Little Shoes Away
323	E-29270	KESSINGER BROTHERS	Birdie
	E-29259	" "	Old Jake Gillespie
324	E-29798	ALLEGHENY HIGHLANDERS	A Trip to New York-Part 1
	E-29799	" "	- Part 2
325	E-29900	" "	- Part 3
	E-29901	" "	- Part 4
326	E-25467-68	LESTER McFARLAND &	The Baggage Coach Ahead
	E-25469-70	ROBERT A. GARDNER	The Lightning Express
327	E-29099	H.M. BARNES & HIS BLUE	Goin' Down the Road Feelin' Bad
	E-29094	RIDGE RAMBLERS	Linesman's Serenade
328	E-20053	KANAWHA SINGERS	Brighten the Corner Where You Are
	E-30054	" "	Shall We Gather at the River
329	C-2125	UNCLE DAVE MACON	From Earth to Heaven
	C-2130	" "	Over the Road I'm Bound to Go
330	C-3587	BUELL KAZEE	The Hobo's Last Ride
	C-2588	" "	Steel A Goin' Down
331	E-29161	KESSINGER BROTHERS	Johnny, Bring the Jug 'round the Hill
	E-29157	" "	Wild Goose Chase
332	E-29354	LESTER McFARLAND &	There's No One Like Mother to Me
	E-29355	ROBERT A. GARDNER	The Old Cottage Home
333	C-3518	JARVIS & JUSTICE	Poor Girl's Waltz
	C-3517	" "	Guian Valley Waltz
334	E-20179	LESTER McFARLAND &	Blue Hawaii
	E-30178	ROBERT A. GARDNER	Pagan Love Song
335	E-28927	AL HOPKINS & HIS BUCKLE	Medley of Old Time Dance Tunes
	E-28926	BUSTERS	Wild Hoss
336	C-3514	DICK JUSTICE	Little Lulie
	C-3515	" "	Brown Skin Blues
337	E-29698	KANAWHA SINGERS	De Camptown Races
	E-29699	" "	Keep in De Middle of De Road
338	C-3756	BUELL KAZEE (assisted by	A Mountain Boy Makes his First Record-Part 1
	C-3603	John Richards)	-Part 2
339	E-29350	LESTER McFARLAND &	I Love You Best of All
	/-29358	ROBERT A. GARDNER	On The Road to Happiness
340	C-3687	UNCLE DAVE MACON	Uncle Dave's Travels-Part 1 (Misery in Arkansas)
	C-3662	" "	New Coon in Town
341	E-29273	KESSINGER BROTHERS	Soldier's Joy
	E-29277	" "	Long-Eared Mule
342	PB-513	HENRI LACROIX	Faubourg Waltz
	PB-496	" "	Montreal Reel
343	PB-521	HENRI LACROIX	Three Pistols Waltz
	PB-511	" "	Montmarquette Reel
344	E-30182	KESSINGER BROTHERS	Black Hawk Waltz
	E-30183	" "	Over the Waves Waltz

345	E-30341 E-30342	FRANK MARVIN " "	My Mammy's Yodel Song She's Old and Bent but She Gets There Just ...
346	E-29096 E-29097	H. M. BARNES & HIS BLUE RIDGE RAMBLERS	Blue Ridge Ramblers Rag Flop-Eared Mule
347	E-30403 E-30402	KANAWHA SINGERS " "	A High Silk Hat and a Walking Cane Mountains Ain't No Place for Bad Men
348	C-3949 C-3948	THE PICKARD FAMILY " "	Down in Arkansas Rabbit in the Pea Patch
349	C-3690 C-3679	UNCLE DAVE MACON " "	Uncle Dave's Travels-Part 2(Around Louisville) Over the Mountain
350	E-30165 E-30044	LESTER McFARLAND & ROBERT A. GARDNER	Little Log Cabin in the Lane A Picture No Artist Can Paint
351	C-3593 C-3590	BUELL KAZEE " "	The Blind Man Toll the Bells
352	E-30122 E-20198	KESSINGER BROTHERS " "	The Boarding House Bells are Ringing Waltz Midnight Serenade Waltz
353	C-4018 C-4017	CROCKETT'S KENTUCKY MOUNTAINEERS	Bonaparte's Retreat Kitty Ki
354	LTR-91 LAE-547	LEN NASH & HIS COUNTRY BOYS	On the Road to California The Trail to Mexico
355	C-3669 C-3661	UNCLE DAVE MACON/UNCLE DAVE MACON & SID HARKREADER	Uncle Dave's Travels-Part 3 (In & Around Tennessee Jubilee /Nashville)
356	E-30163 E-30162	LESTER McFARLAND & ROBERT A. GARDNER	The Romance Ended When the Harvest Days Are Over
357	E-30173 E-30174	OLD SOUTHERN SACRED SINGERS	Where the Gates Swing Outward Never Will My Mother Know Me There?
358	C-3520 C-3519	JARVIS & JUSTICE " "	Muskrat Rag Poca River Blues
359	N. O. -231 N. O. -256	WALTER COQUILLE " "	The Mayor of Bayou PomPom-Part 3 (Traffic) Part 4 (On Hunting & Fishing in the Bayou)
360	E-31086 E-31087	FRANK MARVIN " "	Dust Pan Blues Mississippi Moonshine
361	E-29253 E-29093	H. M. BARNES & HIS BLUE RIDGE RAMBLERS	Our Director March Repasz Band March
362	C-3675 C-3676	UNCLE DAVE MACON " "	Since Baby's Learned to Talk Uncle Dave's Travels - Part 4
363	C-4416 C-4417	THE PICKARD FAMILY " "	Behind the Parlor Door Buffalo Gals
364	E-30180 E-30199	KESSINGER BROTHERS " "	Durang Hornpipe Gippy Get Your Hair Cut
365	E-30515 E-30516	KANAWHA SINGERS " "	Early in the Morning The Gospel Train
366	E-30151 E-30046	LESTER McFARLAND & ROBERT A. GARDNER	Home Sweet Home in Tennessee In the Valley of Kentucky
367	C-3521 C-3522	DICK JUSTICE " "	Henry Lee One Cold December Day
368	N. O. -224 N. O. -225	ANGELAS LE JEUNNE " "	La Valse De Church Point Petit Tes Canaigh
369	N. O. -226 N. O. -227	" "	Perrodin Two Step Valse De La Louisianne
370	N. O. -228 N. O. -229	" "	Valse De Pointe Noire Bayou Pom Pom One Step
371	TNO-232 TNO-233	ADLER CONNOR & JULIAN GRADER	Valse De Boscoville Lake Arthur Two Step
372	C-4016 C-4015	"DAD" CROCKETT JOHNNY & ALBERT CROCKETT	Sugar Hill Fresno Blues
373	DAL-550 DAL-552	W. W. MACBETH " "	Dixie Medley Southern Melodies
374	E-31300 E-31085	FRANK MARVIN AND HIS GUITAR	Stay Away from My Chicken House Oklahoma, Land of the Sunny West
375	DAL-503 DAL-504	ORIGINAL STAMPS QUARTET " "	He Will Be With Me A Little While Then Glory
376	DAL-497 DAL-498	NAT BIRD & TOM COLLINS " "	Hornpipe Medley Medley of Old Fiddler's Favorites

377	DAL-563	MARC WILLIAMS	The Cowboy's Last Wish
	DAL-565	" "	Sing, Poor Devil, Sing
378	DAL-495	LISTON SCROGGINS	Goodbye to Friends and Home
	DAL-496	" "	I'm Lonely Tonight, Sweetheart
379	DAL-536	EAST TEXAS SERENADERS	Three In One Two Step
	DAL-535	" "	Meadow Brook Waltz
380	E-27972	FRANK & JAMES McCRAVY	Beautiful City of God
	E-27952	" "	Look For Me
381	DAL-545	WALKER BROTHERS	La Breakdown La Louisianne
	DAL-546	" "	La Vie Malheureuse
382	DAL-557	ANATOLE CREDURE	Lake Charles Waltz
	DAL-558	" "	Gasport One Step
383	DAL-559	" "	Lacassine Waltz
	DAL-560	" "	Black Bayou One Step
384	E-31298	FRANK MARVIN	Slu-Foot Lou
	E-31299	" "	Yodeling the Blues Away
385	C-3696	THE PICKARD FAMILY	Get Me Out of This Birmingham Jail
	C-3697	" "	I'll Meet Her When the Sun Goes Down
386	DAL-484	DICK REINHART	Always Marry Your Lover
	DAL-483	" "	Rambling Lover
387	LAE-548	LEN NASH & HIS COUNTRY	Orphan Girl
	LAE-549	BOYS	The Ozark Trail
388	DAL-490	THE RED HEADED FIDDLERS	Rag Time Annie
	DAL-489	(A. Steele & J. Graham)	Texas Waltz
389	E-30168	OLD SOUTHERN SACRED	Nothing But the Blood of Jesus
	E-30169	SINGERS	Precious Name
390	E-30175	OLD SOUTHERN SACRED	Lord, I'm Coming Home
	E-30172	SINGERS	Will There Be Any Stars in My Crown?
391	TNO-265	WESLEY WHITSON	Senator Francois-Part 1
	TNO-266	" "	-Part 2
392	E-31516	CHARLIE CRAVER	Oh Jailer, Bring Back That Key
	E-31517	" "	You'll Get "Pie" In the Sky When You Die
393	C-4781	ASHFORD QUARTET	Grand Old Chariot
	C-4782	" "	Lost
394	E-31488	CROCKETT'S KENTUCKY	After the Ball
	E-31485	MOUNTAINEERS	In the Shade of the Apple Tree
395	C-3516	DICK JUSTICE	Cocaine
	C-3513	" "	Old Black Dog
396	E-29274	KESSINGER BROTHERS	Chinky Pin
	E-29278	" "	Done Gone
397	E-29252	H. M. BARNES & HIS BLUE	Echoes of the Shenandoah Valley
	E-29254	RIDGE RAMBLERS	Mandolin Rag (Harry Brown-mad.; Russell Jones-guitar)
398	E-30158	LESTER McFARLAND &	The Cross on the Prison Floor
	E-30153	ROBERT A. GARDNER	The Tramp
399	E-31736	ALMOTH HODGES WITH BOB	The Hobo from the T & P Line-Part 1
	E-31737	MILLER'S HINKY DINKERS	- Part 2
400	E-31876	FRANK MARVIN	Frankie and Johnny
	E-31878	" "	I'm Riding the Blinds on a West Bound Train
401	E-31877	FRANK MARVIN	I Don't Work for a Living
	E-31879	" "	Our Old Family Album
402	C-4789-A	ASHFORD QUARTET	Ready to Go, I'll Be
	C-4791-A	" "	Where is Your Boy Tonight
403	C-5303	BRADLEY KINCAID	Give My Love to Nell
	C-5302	" "	When the Work's All Done This Fall
404	E-31734	BOB MILLER & HIS	Practice Night at Chicken Bristle-Part 1
	E-31735	HINKY DINKERS	-Part 2
405	E-31764	FRANK LUTHER &	Went to See My Gal Last Night
	E-31765	CARSON ROBISON	Why Did I Get Married
406	E-28790	FRANK & JAMES McCRAVY	The Beautiful Garden of Prayer
	E-38786	" "	We'll Never Say Goodbye

(To Be Continued)

BOOK REVIEWS

THE CARTER FAMILY, John Atkins, ed. Old Time Music Booklet 1. (London: Old Time Music Publications, 1973) 62 pages. Illustrations. 60 p or \$2.00

Tony Russell has produced the first in what promises to be a series of booklets about old time music, done in the same format and with the same care that has marked his quarterly Old Time Music. Appropriately enough, the series is launched with this excellent compendium of material on the Carter Family.

Though the booklet is in no real sense an anthology, it breaks down into different sections done by divers hands; each writer, though, seemed to be aware of what the others were doing, so the book has satisfactory continuity and cross-references. The sections include a biography of the family by John Atkins; a collection of quotes from other sources about the Carters; an appreciation of A. P. Carter by Bob Coltman; an article on Leslie Riddles by Kip Lornell; an extensive discography by Alec Davidson; and a bibliography, presumably compiled by editor Atkins.

Atkins' biographical section is an excellent and highly readable distillation of available scholarship on the family, combined with recent interviews with Sara Carter, Gladys Carter Millard, and Milan Millard (all done by Bill Clifton and Michael Seeger, with questions supplied by Atkins). The section offers few astounding revelations, but does collect many of the highly relevant details about the Carters that have been scattered here and there in the reams of mush that have been written about the group. Something that does emerge more clearly in Atkins' work than in any other I have seen is the extent to which A. P. acted as entrepreneur for the group: indeed, he seems at times to have filled the role of manager and arranger more than performer. It was A. P. who cajoled the girls into making the first recording; it was A. P. who set up concerts and even did publicity; it was A. P. who went on song-collecting expeditions to find new material. Atkins is a little shy (probably because his sources were) about the financial side of the CF history, and thus it's unclear how much of A. P.'s motivation came from financial desire and how much from his simple compulsion to perform and make music. It is unclear to what extent the Carters were full-time performers during the 1920s and 1930s;

Atkins notes that they were first separated in 1929 (when A. P. went north to Detroit to find work) and several times thereafter, though "they would always get together to rehearse before recording sessions." The reluctance of scholars to delve into the personal financial life of the artists is understandable, but such hard and cold facts are absolutely necessary in understanding the transitional period the Carters represent.

This, however, is not to fault Atkins' biography; it is to his credit that his work brings out these questions. Atkins' biography is carefully documented, moreover, and offers the novice student a large number of leads about CF history available elsewhere. The interview material, much of which I have not seen in print before, fleshes out in many important details about the Carters' relationship with Peer, about A. P.'s composing methods, and about the personal history of the family.

Bob Coltman's section on A. P., "Sowing on the Mountain," was perhaps the most interesting section in the book to me, because it represents something rather new in the field of old time music scholarship, what might best be called an aesthetic approach. Though Coltman discussed the sources for some of A. P.'s songs, and his methods as a composer or re-compose he seems most concerned with the meaning of the songs. Coltman discusses A. P.'s songs as forms of folk poetry (once calling a lyric "Schilleresque") and in doing so breaks out of the song-family, sociological, and musical approaches which have tended to dominate the study of such folk art. Coltman's statements appear to be undocumented generalizations at times, because he seldom quotes A. P.'s lyrics at length, preferring to simply mention song titles. Yet this is probably due to space limitation as much as anything; a study of A. P.'s lyrics documented by traditional literary methods would require a book. Most of generalizations hold true when you listen to the songs he mentions.

Kip Lornell's piece on Leslie Riddles, the black guitarist and blues singer who used to accompany A. P. on song collecting trips, is the most exciting new material in the book. Riddles describes his relationship

with the Carters and the way A. P. would hunt out old songs, both from oral and written (e.g., sheet music) sources. My only complaint here is that the interview doesn't go on for another ten pages.

Alec Davidson's discography is adapted from a triple-reference discography prepared on an IBM computer, and is unique in that it lists, in addition to all the normal discographical data, vocal descriptions about which family member sings or plays what on each side. The listings are very complete for all the CF commercial recordings, all the way up through the "A. P. Carter Family" 1952 Acme recordings, the lists become more spotty as they enter the LP era and as the various elements of the family branch out on their own. One curious oversight is the omission of a complete list of the CF ETs. It is unfortunate that all the titles of the Carter Family ET's were not available for the discography; only the JEMF reissue titles are listed. (Actually, the titles of many tunes on the ETs probably were available--at least many collectors have lists of them--but presumably they could not be "documented," and apparently vocal descriptions were not available. Nonetheless, since this discography is about the most complete one in print, it's a shame not to have them, even if we had to settle merely for the titles.)

The bibliography is divided into song folios, articles, and "other works." It contains more items than the recent JEMF booklet (which to be perfectly fair was designed to augment a record and not so much stand by itself), having 37 items to the JEMF's 24. Yet many of these Atkins items are not readily available to the average scholar, and there are some curious omissions: publisher Russell's own excellent book, Black, Whites, and Blues, is mentioned in the text but does not appear in the bibliography. More serious is the omission of Ed Kahn's dissertation on the Carter Family, certainly one of the prime sources and the first full-length study of the group; though it has not been published in book form, it is readily available from Xerox University Microfilms for \$4.00 (order No. 71-645).

These quibbles are really minor though, and may reflect unfair demands from the book. I don't think the book pretends to be the definitive statement on the Carters; it is, rather, a solid, highly readable, and reliable introduction to the group. It is the best such general introduction readily available, and should be an especially important addition to university collections and libraries. Like all of Tony Russell's productions, the book is also refreshingly free from "the smell of the lamp" and accessible to the general reader as well as the scholar. The layout contains a large number of photographs, quite well reproduced, and well-presented graphics. It is an auspicious beginning for a promising series.

(The booklet is available from Old Time Music, 33 Brunswick Gardens, London W8, 4AW, England, and from various distributors.)

--Charles Wolfe
Middle Tennessee State U.

GOLDEN GUITARS: THE STORY OF COUNTRY MUSIC, by Irwin Stambler and Grelun Landon (New York: Four Winds, Press, 1971), 186 pages, \$5.95.

Although I hate to sound nasty about it, this book really does not have very much to recommend it. The authors have apparently aimed their work at a teen-age audience with the intent of showing how Country Music is inter-related with Pop and Rock. While I think that this is intrinsically a fine idea, the present work leaves much to be desired. The authors, in their desire to show connections between the two types of music have selected their evidence accordingly, with the result being a picture of Country Music which is very incomplete. Hank Williams, for example is given only a few passing references. Western Swing is, surprisingly, almost totally neglected. What better example is there of connection between Country and Pop?

One wonders how much the association of one of the writers, Mr. Landon, with RCA records had to do with the choice of material presented and the interpretations drawn. The three artists to whom entire chapters are devoted, Jimmie Rodgers, the Carter Family and Eddy Arnold all recorded for Victor for at least a very significant portion of their careers. There also seems to be a tendency to glorify the achievements of this company. For example, in discussing Elvis Presley's move from Sun to RCA, they state, "Now the Colonel [Parker, Presley's manager] and Elvis had access to the entire record market of the country, thanks to RCA's massive distribution organization" (p. 107). The impression being, of course, that without good old RCA, Rock 'n' Roll might never have happened. I also found the account of the first recording session of Eck Robertson and Henry Gilliland in New York in 1922 to be quite interesting. "Robertson and Gilliland gained a hearing with the Victor Talking Machine Co. and their amazing artistry quickly won them a recording date" (pp. 33-34). Other accounts of the story have it that, at best, the Victor people just recorded them to get rid of them. In discussing the recordings of Jimmie Rodgers, the authors say, "In all, Jimmie recorded 113 songs from August 4, 1927 until his death. Remarkably, all are available on RCA Victor LP's at this writing" (p. 50). How about that!

There are numerous annoying factual errors in the book, many of which can be spotted without getting overly esoteric. Probably nearly every Country Music fan knows "The Wreck of the Old 97" which is repeatedly referred to as "The Wreck of the Old 99." Old-time music lovers will wonder at the characterization of Gid Tanner as a banjo player (p. 34) and the references to Fiddlin' (?) Jimmy Tarleton [sic] (p. 34). Also, in the discussion of the musical factors in Kentucky which might have influenced Bill Monroe in his development of Bluegrass music, a sentence such as "Local fiddlers developed complex and very rapid bowing and picking techniques" (p. 86), leaves one with a sense of bewilderment. As far as I know, the only person who picks a fiddle is Vassar Clements.

I find some of the terminology used to be potentially misleading. It is occasionally unclear whether by the word "ballad", the authors are speaking of a traditional narrative song or a slow Pop number (p. 16). Also, "Country Music" is invariably written with a capital C, whether in reference to commercially produced music or simply music which comes from rural areas. This becomes downright baffling in the discussion of 19th century Minstrel Shows; "The new music (for the shows) was not Country music but it did have deep Country roots" (p. 27). I assume that what is meant is that the music was not what is now known as Country & Western but did have a country (i.e., rural) basis.

In all fairness, the book does have some good points. From it, someone who has no knowledge at all of the development of country music will be able to get some idea of its history. The chapter on Bluegrass is fair, and the ones on early Rock 'n' Roll and Bakersfield are really quite good, if somewhat shallow. It should be kept in mind that the intended audience is one which is not apt to put up with a detailed, scholarly presentation and that the authors have necessarily had to forego in-depth discussions. It does seem to me, however, that they could have done more thorough and careful research to give the book a more solid base. The teen-agers would probably learn more about the relationship between Rock and Country by spending their six bucks on tickets to a Jerry Lee Lewis or Commander Cody concert.

--Paul Wells
University of California,
Los Angeles

TOP POP RECORDS: 1955-1970. Compiled by Joel Whitburn (Detroit: Gale Research Company, 1972), approx. 230 pp., \$15.00.

In JEMFQ #30 (p. 84), I reviewed briefly a companion volume to this compilation, namely Joel Whitburn's Top Country & Western Records 1949-1971. This pop records survey is a reprint of an edition first published in 1970 (selling for \$50.00), augmented by a supplement for the year 1970. Like the C&W book, this volume lists, alphabetically by artist, recordings (some 9800) that made Billboard's "Hot 100" charts, giving for each song (arranged chronologically under the artist's name) the date it first hit the charts, the highest position, the number of weeks on the charts, and the record label and release number. My comments in the previous review about the problem of the validity of the charts apply in this instance as well; nevertheless, those readers as numerologically addicted as I am will find both volumes fascinating browsing, especially in tandem (if the numerology of the prices is not prohibitive). One possible pastime is to compare those artists whose songs made both charts (e.g., Elvis Presley, Eddie Arnold, Sonny James, the Everly Brothers, and Don Gibson, to name but a few) and see if any pattern between the positions on the two charts emerges. (I fail to find any on first inspection, but that only makes the search the more intriguing.) It does seem, however, that there are few, if any, instances of an artist starting out as "country" and ending as "pop" or vice versa; in all cases that I have compared, an artist who started out higher on one of the charts continued that way throughout his career, not moving over to pre-eminence on the other chart. Elvis Presley is one of the few artists to rise to equal prominence on both charts on some recordings.

Some of the information affords the opportunity of another type of comparison. For example, Bing Crosby's recording of "White Christmas" was released every December between 1955 and 1962 save one. Did it rise to the same position on the charts each year? Hardly; the first year it rose to number 18; in the following years it rose to 65, 34, 66, 59, 26, 12, and 38, respectively. This sequence strikes me as an excellent test of the reliability of popularity charts and/or popularity ratings. One would expect a similar position to be hit by the same song released at the same time of successive years, when sentiments are comparable. The fact that it doesn't suggest either that there is some irreproducibility in the popularity rating business or, more likely, that popularity is an exceedingly

complex phenomenon (at least, as measured by the charts), dependent on many factors besides the artist, the song, the season, and the recording company. The data force a more intensive re-examination of the problem of what is responsible for popularity. Brenda Lee's "Rockin' Around the Christmas Tree" behaves more predictably: it rose to number 14 in 1960, then to 50 in 1961 and to 59 in 1962. A few non-holiday cases also can be found: Vanilla Fudge's "You Keep Me Hangin' On" reached number 67 in 1967, but all the way to number 6 when released a year later. Tom Jones' "I'll Never Fall in Love Again" rose only to 49 in 1967, but two years later the same record reached number 6.

What do all these facts mean? Perhaps nothing; perhaps, that the charts don't tell us what we think they tell us. Readers' explanations would be most welcome on this matter. In any case, the book is a useful reference tool for those interested in the commercial popular music medium, either of itself or as it relates to C&W or other idioms.

-- N. C.

POPULAR MUSIC: AN ANNOTATED INDEX OF AMERICAN POPULAR SONGS, Vol. 6 -- 1965 - 1969, Edited by Nat Shapiro [New York: Adrian Press, 1973], 385 pp., \$18.50.

This, the sixth volume in Nat Shapiro's ambitious index of popular music completes the survey of the product of five decades. Like the preceding volumes, the bulk of this book is devoted to a year-by-year index of major song hits. For each song (listed alphabetically under the year in which it was copyrighted), Shapiro provides names of the author, lyricist, and publisher, and

data on the best selling recording. A supplement at the end of the volume lists those songs that were copyrighted before 1965-1969 but became prominent during that period. An alphabetical title index, list of publishers, (with addresses) and introductory survey essay on the musical developments of the period complete the work. Close to 3000 songs are listed; thus, the six volumes together provide essential data on approximately 15,000 pop songs of a fifty year period. The classification "popular music" is construed very broadly in these volumes, including items that are usually classified as "country," "rhythm & blues," "jazz," and (in the modern commercial sense) "folk music." For example, almost 9% of the 1968 entries would ordinarily be classed as C&W songs.

The most important criterion for evaluating a reference work of this kind is what standards Shapiro used in selecting the songs for inclusion. A prefatory statement informs us that those works were included which "(1) achieved a substantial degree of popular acceptance, (2) were exposed to the public in especially notable circumstances, or (3) were accepted and given important performances by influential musical and dramatic artists" (p. x). Unfortunately, we are not told specifically how the satisfaction of one or more of these criteria was determined. Nevertheless, for sheer extensiveness alone, these volumes can be a major reference tool to anyone interested in various aspects of the current popular music field. They are available only by mail direct from the publishers; unfortunately, the cost of the volumes (most of the previous ones listed for \$16.00) will keep them out of most private libraries.

-- N. C.

BIBLIOGRAPHIC NOTES

Bluegrass Unlimited, 8:4 (Oct 1973) includes features on Norman Blake, by Mary Jane Bolle (pp. 9-12), Betty Fisher and The Dixie Bluegrass Band (p. 21), and on Sam Bush, New Grass Revival and Leon Russell, by Alanna Nash (pp. 22-23). 8:5 (Nov 1973) includes "A Quarter Century of Bluegrass Fiddling: Clarence "Tater" Tate," by Ivan Tribe (pp. 7-11); and "The Blue Grass Kats on Camera," by Tate Bennett (p. 12). 8:6 (Dec 1973) includes "Merle: The Silent Watson," by Mary Jane Bolle (pp. 9-12). 8:7 (Jan 1974) features "Bill Ivey--Country Music Hall of Fame," by Douglas Green (pp. 7-9); "Stringbean," by Genevieve J. Waddell (pp. 16-18); and "Buck Ryan," by Jim Stegall (pp. 21-23). 8:8 (Feb 1974) includes "Happy Medium--J. D. Crowe & The New South," by Mary Jane Bolle (pp. 7-9); and "Jim Smoak," by Douglas Green (pp. 12-14).

Muleskinner News, 4:9 (Oct 1973) features "Whatever Happened to Dad Cray?" from interviews by S. L. Mossman (pp. 14-19, 37). [Note: This issue should have been numbered 4:10, since the September issue was correctly numbered 4:9.] 4:11 (Nov 1973) includes "Blue Grass International: Report from Japan," by Elliott Pinsley (pp. 8-9); and "Little Roy [Lewis]," by Ann Randolph (pp. 10-13, 21). 4:12 (Dec 1973) includes "Charlie Waller," an interview by Tom Henderson (pp. 6-9, 18); and "The Don Reno Story, Part 4: The Glory Years," an interview by Bill Vernon (pp. 10-12, 21). 5:1 (Jan 1974) includes "Colorado's Monroe Doctrine," an interview by Steve Landfried (pp. 14-17, 25).

Pickin', 1:1 (Feb 1974) is the debut issue of a new periodical devoted to bluegrass and old timey country music. The feature article is "Bill Monroe," an interview by Steve Rathe (pp. 4-8). Also included are "Where Are They Now: Frank Buchanan," by Douglas Green (p. 25); and "Portrait of a Young Bluegrass Musician--Ricky Skaggs," by Steve Price (pp. 18-19). Other features include record reviews, a listing of record companies, "who's playing where," and news items. [Subscription rates: \$6.00/yr in the USA; \$7.00/yr in Canada; \$7.50/yr elsewhere. Address: 1 Saddle Road, Cedar Knolls, N.J. 07927.]

FOLKSINGER'S WORDBOOK, compiled by Fred and Irwin Silber (NY: Oak Publications, 1973), 430 pp., \$4.95 papercovers. A collection of words (with guitar chords) to over 1,000 folk, folk-pop, and folk-like songs.

RAY WHITLEY: COUNTRY-WESTERN MUSICMASTER AND FILM STAR, by Gerald F. Vaughn (Newark, Del.: 1973), 13 pp., \$2.00. Brief biography, discography, and filmography. [Available from the author at 2 Pagoda Lane, Newark, Del. 19711.]

OREGON'S GREAT TRAIN HOLDUP, compiled and edited by Bert Webber (Fairfield, Wash.: Ye Galleon Press, 1973), 24 pp., \$2.00 papercovers. A booklet commemorating the 50th anniversary of the S.P. train holdup by the DeAutremont Brothers; consists mostly of reproductions of newspaper clippings, photographs, and some narrative.
Courtesy of Gary Williams

Real West, 17:124 (Feb 1974), continuing the series, "The Story Behind the Song," by Marion Thede and Harold Preece, includes "The Old Chisholm Trail" (pp. 58-65).

Good Old Days (Feb 1973) includes "America's Most Beloved Cowboy," by Thomas L. Gaddie, on the films of the late Tex Ritter (pp. 41-42).

COME DAY, GO DAY, GOD SEND SUNDAY, The Songs and Life Story, Told in His Own Words, of John Maguire, Traditional Singer and Farmer from County Fermanagh, Collated by Robin Morton (London: Routledge & Kegan Paul, 1973), 188 pp., \$9.95. Includes words and music, with annotations to 55 songs.

HOW TO MAKE AND PLAY THE DULCIMORE, by Chet Hines (Harrisburg, Pa.: Stackpole Books, 1973), 160 pp., \$9.95. An instruction manual on making and playing the Appalachian dulcimore; includes information on the background of the instrument and on the nature of mountain music.

* * * * *

JEMF ADVISORS HOLD ANNUAL MEETING

The annual meeting of the JEMF Board of Advisors was held on 29 December 1973 at 2:00 pm in Playa del Rey, Calif., at the home of Norm and Anne Cohen. The first order of business was the election of Advisors to fill the six expiring positions. A majority of votes being cast for the slate of candidates submitted by the nominating committee, it was agreed that they were duly elected. The six are: Bob Hyland, Guthrie T. Meade, Bob Pinson, Wesley Rose, Tony Russell, and Joseph T. Wilson. A motion to amend the by-laws to make the five Directors members of the Board of Advisors was made and passed unanimously.

The annual report of the Executive Secretary was presented, covering the status of JEMF publications and other projects, and the problems of finances and space. It was moved and seconded to raise the Library subscription rate to *JEMFQ* to \$9.00/year. Ken Griffis presented plans for a benefit concert to be given for the JEMF at the Palomino Club in North Hollywood some time during the spring.

As a possible solution to the space problem, the idea of moving JEMF's record holdings off campus and establishing a record archive in some rented office was given serious consideration. More drastic steps, such as selling the JEMF collection to some public institution or archive in order to raise funds and alleviate the space problem, were also discussed. It was decided to defer decision on such steps pending forthcoming developments in the Folklore & Mythology Center at UCLA, where the JEMF is housed.

The necessity of a semi-professional archivist or librarian to tend the collection and handle some of the routine inquiries was discussed. The possibility of getting a Research Assistantship for some grad student to work part time for the JEMF was considered.

TOWARDS THE FURTHERANCE OF COUNTRY MUSIC STUDIES:
PAPERS DELIVERED AT THE 1973 AMERICAN FOLKLORE SOCIETY MEETING

The American Folklore Society held its annual meeting at the Sheraton Hotel in Nashville, Tennessee, 1-4 November 1973. This year's meeting was sponsored by The Country Music Foundation in association with Western Kentucky University, Middle Tennessee State University, George Peabody College, and the Tennessee Folklore Society, with CMF Executive Director William Ivey serving as local arrangements chairman. Camilla A. Collins and W. Lynwood Montell of Western Kentucky's Center for Intercultural Studies were program Co-chairmen. The Nashville AFS was the best-attended yearly meeting to date, and a full program of papers was presented, covering the entire range of international folklore and folklife studies. Mr. Ivey arranged for tickets to the Friday night Opry, and over two hundred AFS members attended, the majority for the first time. A special address was made by Katherine M. Briggs, noted scholar from Oxford, England. Dell Hymes, influential folklorist at the University of Pennsylvania, is the current President of the Society.

Of special interest to readers of JEMFQ was the large number--nine in all-- of scholarly papers delivered on topics related to country music ("old-time music," "hillbilly music," "bluegrass music," etc.). The papers were distributed through two sessions, "Country Music as Viewed by Contemporary Folklore Scholarship" on Friday afternoon, and "Bluegrass Music" on Saturday morning. What follows are abstracts of the papers, as prepared by the writers themselves prior to the meetings. Rather than attempt to evaluate and digest these exciting presentations for JEMFQ readers, a task beyond your humble correspondent's objectivity, the abstracts will be given below, verbatim. A brief general commentary will follow the abstracts.

First, "Country Music as Viewed by Contemporary Folklore Scholarship," chaired efficiently by Neil V. Rosenberg.

1. "Folk and Popular Traditions in Country Music," by Patricia Averill, graduate student at the University of Pennsylvania, Philadelphia.

Modern country music may be defined as vocal music featuring a male singer, accompanied by a guitar; its sub-styles can be differentiated by the number or sex of additional singers and the requisite secondary instruments. It is neither popular nor folk music, but the popular music created by a folk (or folk-like) group. As a result, it has characteristics of both. For instance, the music (as distinct from the lyrics) is produced by men living in an artistic community, but its apprenticeship system differs from that of elite art in that it was not organized for ideological reasons. The organization of the artistic community also differs from that of the popular arts because it was not organized for financial reasons. Instead, the community and its entrance system have developed to meet needs in a manner which disguises its existence as a system or social structure. The musical background is the aspect of the form most like popular art in its tendencies to follow fads, and yet its musicians know and use traditional techniques learned in traditional ways. While some of the lyrics may be taken from either popular or folk sources, most fall into a pattern unique to country music. The genre relies upon a metaphorical form and collective monologue to develop a theme of broken hierarchical relationships.

2. "Manual Formulaic Composition: Innovation in Bluegrass Banjo Styles," by Thomas A. Adler, graduate student and Associate Instructor in American Folklore at Indiana University's Folklore Institute, Bloomington.

A close scrutiny of the techniques used by 5-string banjo players in bluegrass music indicates that the music is constantly being re-created through a process almost exactly analogous to the oral-formulaic composition described by Albert Lord. The formulaic nature of the instrumental technique--despite the fact that it is not recognized by many banjoists themselves--has made possible the extremely rapid proliferation of at least three major styles of bluegrass banjo-playing.

3. "Toward a Contextual Approach to Hillbilly Records," by Prof. Charles K. Wolfe of Middle Tennessee State University, Murphreesboro.

While some scholars are now willing to admit the use of commercially recorded hillbilly music in folk song research, many remain unaware of the scope and variety of folklore performances unavailable on phonograph records. If one works from the hypothesis that pre-1935 commercial hillbilly records do represent folk performance, he can see the need to reconstruct the context within which these records were made. Traditional studies of hillbilly recordings have centered either on the recording artist (probably because most early students of hillbilly records were, and still are record collectors) or the "song family." Neither approach tells us much about the social, cultural, and economic matrix which produced the folk performance. A contextual approach to hillbilly recordings is needed, an approach that would explore the relationship between the recording companies and artists, the manner in which the field recordings were made, the geographical factor operating in field recordings, and the effect of the recording on the folk artist and his community. Though there are practical difficulties in trying to reconstruct this context, more information is available than one might suppose. This sort of study will help understand the important transitional period when traditional folk music became commercial country music.

4. "Country Music and Canadian Folk Traditions--A Regional Model," by Prof. Neil V. Rosenberg, Acting Chairman, Folklore Department, Memorial University of Newfoundland, St. John's, Canada.

Twentieth century technological and social change has altered and to a great extent eliminated the isolated contexts in which folk music previously thrived. A different kind of folk music, one which operates within a professionalized and cash-based amusement industry, has replaced the old folk traditions. There are many differences between this music and the older folk music, but there are also important similarities. This paper compares the "country music" and the older folk music of the Canadian Maritimes, using examples of song content, performance style and the structures of context. A considerable amount of continuity is noted.

5. "'We Was Just Kids Out of the Hill Country': the Case of the Buchanan Brothers," by Howard Wight Marshall, Director, Country Music Hall of Fame and Museum, Nashville.

A look at the professional career of The Buchanan Brothers may provide useful information about events in the 1940s, a transitional period in the history of country music that has received considerably less attention than the earlier "golden age" or the more recent developmental phases. Chester and Lester Buchanan grew up in rural northwest Georgia, performing casually as a mandolin-and-guitar brother duet in the manner of the Blue Sky Boys, The Monroe Brothers, The Callahan Brothers, and The Delmore Brothers. The Buchanans migrated to New York City in the early 40s seeking industrial employment, were unexpectedly "discovered" on the steps of their Brooklyn tenement, and were swept along under the influence of Bob Miller (talent promoter and composer of several country hits of the period). This paper will focus on the New York career of the brothers, commenting on the manipulation of their earlier performance style in an attempt to meet the fashion for Western music. The Buchanan Brothers ended their recording and performing career by 1948, some six years after it began. The boys returned home and took up other employment.

The second session, on Saturday morning at 8:00, was also chaired by Rosenberg, filling in for Samuel P. Bayard (Pennsylvania State University), who was unable to make the convention. The session was entitled "Bluegrass Music," which necessitated a light apologia from Dr. Wilgus for his subject (Andrew Jenkins).

1. "The Andrew Jenkins Family Papers," by Prof. D. K. Wilgus, Folklore and Mythology Center, UCLA, Los Angeles.

The papers of the Andrew Jenkins Family, copies now on deposit at UCLA, consist of a manuscript "folk biography"; a "log book" of compositions of Andrew Jenkins; two manuscript collections of texts, largely by Jenkins; and a "memory book" of photographs, clippings, published songs, etc. These materials, together with other sources, are being used to study the life and works of the folk composer of Atlanta, Georgia.

2. "Bluegrass in a Detroit Bar," by Jens Lund, a graduate student at the Folklore Institute, Indiana University, Bloomington.

Emphasis upon tradition-derived instrumentation and singing has made Bluegrass music popular among individuals seeking a uniquely American nostalgia. Although the music has been in existence only since the late 1940s, persons as disparate as college students and automobile assembly line workers have accepted it as a quasi-authentic form of mountain music. The focus of this paper is upon the latter group--the "hillbilly" migrants who moved from the rural South to the urban industrial Midwest. Much of Bluegrass music's growth as a distinct genre took place in the environment of the northern "hillbilly" tavern. Approximately one hundred Southerners congregate in the Dixie Belle Bar on Detroit's Vernor Highway every Sunday afternoon to be entertained by John Hunley and his Kentuckians. The emphasis is, in Hunley's words, upon "the good old fashioned music". My paper will describe their activities and attempt to explain the effect of their deliberate consciousness of tradition.

3. "Principal Influences on the Music of the Lilly Brothers of Clear Creek, West Virginia," by James A. McDonald of Rice University.

The paper follows the career of the Lilly Brothers, a professional southern mountain style string band, from 1925 to the present with emphasis on the major influences are:

1. 1925-1940. Tradition and radio influences.
2. 1940-1952. Early professional development and bluegrass influences.
3. 1952-1970. Their tenure at the Hillbilly Ranch, Park Square, Boston. Their Honky Tonk period.
4. 1970-present. Their return to their roots.

A secondary theme running through the paper is the culture shock awaiting a rural hillbilly band that moves to the city.

4. "Bluegrass, Oldgrass, and Newgrass," by Prof. William H. Koon, California State University, Fullerton.

The American music bluegrass has had a short, volatile history. At first it was a sub-form of country music, then a part of the folk song revival of the 'fifties and 'sixties, and now it has emerged as a music type of its own. The lyrics of the songs have drawn on three main sources of musical inspiration: the classic bluegrass of Monroe, Flatt and Scruggs, and the Stanley Brothers; mainline Nashville country and western; and popular and rock music from the 'sixties and 'seventies. In an attempt to popularize bluegrass, Nashville substituted form and subject matter, a substitution which was rejected by both artists and the bluegrass audience while attracting no new fans for the work. As time has passed, however, both the bands and the audiences are increasingly accepting both the form and subject changes, leaving little of what was called "bluegrass" even ten years ago recognizable.

These scholarly papers--delivered before what must be one of the most knowledgeable and critical audiences in the world--were very well received, many of them causing great excitement and heated comments hours after the sessions ended. "Hillbilly power," or "country consciousness," or whatever it may be called has set in firmly amongst the old guard folklore scholars. It is significant that the long wars for acceptance of serious research into country music have been waged long enough, and if a clear victory is yet absent, then a successful siege has been laid on the academic community. Interestingly, the comments that were made, and the questions raised in the country music sessions at the meeting were not the familiar and predictably sharp arguments over whether the stuff being studied was "folklore" or not. The questions and comments this time were directed towards providing more information and arguing points of detail on the subjects under discussion. The still considerable group of folklorists who maintain that country music research is senseless and inappropriate to academic endeavor are now either less vociferous in their criticisms or have quit the field of contest. It is to the credit of contemporary students that country music studies can now be carried out with fewer impediments from the academic community or intellectual power structure. In addition, two strong centers for research have established themselves with the academic community. First, obvious, and earliest, is the prestigious and influential John Edwards Memorial Foundation in Los Angeles. And second, and very recently, the Country Music Foundation in Nashville (which has hired two Indiana University-trained folklorists in the past three years) is forging new iron with publications and historic country music reissues.

For the most part, the authors of these papers on country music are familiar to the JEMFO audience, by virtue of publications there or elsewhere in the scholarship and in the popular literature. It is interesting to note that four of the nine papers this year were delivered by products of Indiana University's Folklore Institute (Rosenberg, Marshall, Adler, and Lund).

Those who saw the convention program and noted the session on "Afro-American Influences on American Country Music" will be disappointed to learn that this potentially exciting session was cancelled, due to some error in prior arrangement. The session was to be chaired by Charles W. Joyner of St. Andrews Presbyterian College (North Carolina), and was to feature "panelists" including Maybelle Carter, Mike Seeger, and Leslie Riddles. We were all greatly disappointed at the cancellation of the panel, and fervently hope that something like it can be planned (carefully, one pleads) for a future AFS meeting. None would deny the importance and impact--much underestimated, it seems to me--of black tradition in white country music. It would be fascinating to hear Mother Maybelle and the other panelists discuss the subject. Much could be learned from such a panel (and further, from candid comments by Bill Monroe about Arnold Schultz, from DeFord Bailey, and so forth).

The American Folklore Society will meet next year in Eugene, Oregon, under the guidance of Dr. Barre Toelken, folklorist at the University of Oregon and the new Editor of the JOURNAL OF AMERICAN FOLKLORE.

-- Howard Wight Marshall
Country Music Hall of Fame,
Nashville, Tenn.

* * * * *

ANNUAL INDEX TO VOLUME 9

ANNOUNCEMENTS	40, 86, 101, 117
BIBLIOGRAPHIC NOTES	38, 87, 135, 182
BIOGRAPHICAL ARTICLES AND INTERVIEWS	
The Minstrel of the Appalachians, Bascom Lamar Lunsford at 91, by Loyal Jones	2
Ridgel's Fountain Citians, by Donald Lee Nelson	9
The Ken Maynard Story, by Ken Griffis	67
Speedy West, by Guy Logsdon	78
"Walk Right in Belmont"; The Wilmer Watts Story, by Donald Lee Nelson	91
Forgotten After Twenty Years; Jimmy Long, by Wayne Glenn	116
Walter "Kid" Smith, by Norm Cohen	128
Jack Jackson: Portrait of an Early Country Singer, by Charles K. Wolfe	139
BOOK REVIEWS	
<i>The Bluegrass Songbook</i> , by Dennis Cyporyn (Reviewed by William Henry Koon)	35
<i>The Midnight Special: The Legend of Leadbelly</i> , by Richard M. Garvin and Edmond G. Addeo (Reviewed by Tony Russell)	37
<i>Crying For the Carolines</i> , by Bruce Bastin (Reviewed by David Evans)	38
<i>Studies in Jazz Discography</i> , edited by Walter C. Allen (Reviewed by Don Brown)	84
<i>Top Country & Western Records, 1949-1977</i> , by Joel Whitburn (Reviewed by Norm Cohen)	85
<i>The Devil's Son-In-Law: The Story of Peetie Wheatstraw and his Songs</i> , by Paul Garon (Reviewed by Pete Lowry)	86
<i>The Peetie Wheatstraw Stomps</i> , by David Peel (Reviewed by Pete Lowry)	86
<i>The Gospel Sound</i> , by Tony Heilbut (Reviewed by Barry Hansen)	133
<i>Bossmen</i> , by Jim Rooney (Reviewed by Michael Mendelsohn)	134
<i>The Carter Family</i> , edited by John Atkins (Reviewed by Charles K. Wolfe)	179
<i>Golden Guitars: The Story of Country Music</i> , by Irwin Stambler and Grelun Landon (Reviewed by Paul Wells)	180
<i>Top Pop Records: 1955-1970</i> , compiled by Joel Whitburn (Reviewed by Norm Cohen)	181
<i>Popular Music: An Annotated Index of American Popular Songs, Vol. 6--1965-1969</i> , edited by Nat Shapiro (Reviewed by Norm Cohen)	182

COMMERCIAL MUSIC DOCUMENTS, By Norm Cohen	46, 101
COMMERCIAL MUSIC GRAPHICS, By Archie Green	18, 62, 109, 160
DISCOGRAPHIC DATA	
Bascom Lamar Lunsford Discography	7
Ridgel's Fountain Citians Discography	8
A Preliminary Vernon Dalhart Discography, Parts IXb, X, XI, and XII	15, 83, 115
Shelly Lee Alley Discography	33
Ken Maynard Discography	75
A Preliminary Speedy West Discography	82
Wilmer Watts Discography	96
Johnny Cash Discography Update (1971-1972), by John L. Smith	118
Jack Jackson Discography	145
A Preliminary Check-List of Foreign Language 78s, by Pekka Gronow	24
The Sources of Old Time Hillbilly Music. I: Child Ballads, by Guthrie T. Meade and Norm Cohen	56
The Brunswick 100 Series--"Songs From Dixie"	103, 174
FROM THE ARCHIVES	
<i>TMW</i> Excerpts	31
"Are Rolls and Records Ended?" from <i>Metronome</i> (June 1933)	159
FROM THE EDITOR	34
GENERAL ARTICLES	
International Relations, Dr. Brinkley, and Hillbilly Music, by Ed Kahn	47
Bluegrass Music: Innovations in Context, by William O. Talvitie and Bruce Kaplan	166
JEMF	
JEMF Receives Donation From Banjo-Fiddle Contest	66
JEMF Advisors Hold Annual Meeting	183
News from the <i>Friends of the JEMF</i>	76
LETTERS	1, 41, 89, 137
MEETINGS	184
SONG STUDIES	
The Sinking Of the <i>Vestris</i> , by Donald Lee Nelson	10
The Ohio Prison Fire, by Donald Lee Nelson	42
The Songs of Ken Maynard, by William Henry Koon	70
"Henry Clay Beattie": Once a Folksong	97
The Continuing Tradition of Tragedy and Disaster Ballads: A Case Study Of Silver Bridge Songs, by Ivan M. Tribe	147
The Lawson Family Murder, by Donald Lee Nelson	170

* * * * *

JEMF LP RECORDS

Both JEMF 101, "The Carter Family on Border Radio," and JEMF 102, "The Sons of the Pioneers," are still available from the JEMF. Both albums feature electrical transcription recordings not previously commercially available. Each album comes with a booklet describing the recordings, the artists and the songs. The price of the albums is \$4.25 to members of the *Friends of the JEMF*; \$5.25 to others. (Calif. residents please add sales tax; foreign orders, please add \$1.00 postage.)

JEMF REPRINT SERIES

Reprints 9-16 and 26 are available at 50¢ each to Friends of the JEMF; 75¢ to all others. Reprints 17-25, available bound as a set only, \$1.00 to Friends and \$2.00 to all others.

9. "Hillbilly Records and Tune Transcriptions," by Judith McCulloh. From *Western Folklore*, Vol. 26 (1967).
10. "Some Child Ballads on Hillbilly Records," by Judith McCulloh. From *Folklore and Society: Essays in Honor of Benj. A. Botkin*, Hatboro, Pa., Folklore Associates, 1966.
11. "From Sound to Style: The Emergence of Bluegrass," by Neil V. Rosenberg. From *Journal of American Folklore*, Vol. 80 (1967).
12. "The Technique of Variation in an American Fiddle Tune," by Linda C. Burman. From *Ethnomusicology*, Vol. 12 (1968).
13. "Great Grandma," by John I. White. From *Western Folklore*, Vol. 27 (1968). "A Ballad in Search of Its Author," by John I. White. From *Western American Literature*, Vol. 2 (1967).
14. "Negro Music: Urban Renewal," by John F. Szwed. From *Our Living Traditions: An Introduction to American Folklore*, 1968.
15. "Railroad Folksongs on Record--A Survey," by Norman Cohen. From *New York Folklore Quarterly*, Vol. 26 (June 1970).
16. "Country-Western Music and the Urban Hillbilly," by D. K. Wilgus. From *Journal of American Folklore*, Vol. 83 (1970).
- 17-25. Under the title "Commercially Disseminated Folk Music: Sources and Resources," the July 1971 issue of *Western Folklore* printed nine articles by the following authors: D. K. Wilgus, Eugene Earle, Norm Cohen, Archie Green, Joseph Hickerson, Guthrie Meade, and Bill C. Malone. Available bound as a set only. (\$1.00 to Friends; \$2.00 to all others).
26. "Hear Those Beautiful Sacred Tunes," by Archie Green. From *1970 Yearbook of the International Folk Music Council*.
27. "Some Problems with Musical Public-domain Materials under United States Copyright Law as Illustrated Mainly by the Recent Folk-Song Revival," by O. Wayne Coon. From *Copyright Law Symposium (Number Nineteen)*, 1971.

JEMF SPECIAL SERIES

JEMF Special Series, No. 1: "The Early Recording Career of Ernest V. 'Pop' Stoneman: A Bio-Discography." Price to Friends of the JEMF, 60¢; all others, \$1.00.

JEMF Special Series, No. 2: "Johnny Cash Discography and Recording History (1955-1968)" by John L. Smith. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

JEMF Special Series, No. 3: "Uncle Dave Macon: A Bio-Discography" by Ralph Rinzler and Norm Cohen. Price to Friends of the JEMF, \$1.00; all others, \$2.00.

MISCELLANEOUS PUBLICATIONS

The John Edwards Memorial Foundation Archiving and Cataloging Procedures. A guide to the archiving and indexing procedures used for materials in the JEMF collections. It is of sufficiently broad scope to be adaptable to other collections. 50¢

PLEASE GIVE FRIENDS NUMBER WHEN ORDERING. CALIFORNIA RESIDENTS PLEASE ADD 5% SALES TAX.

JEMF QUARTERLY

Vol. 9, Part 4

Winter 1973

Number 32

CONTENTS

Letters	137
Jack Jackson: Portrait of an Early Country Singer, by Charles K. Wolfe	139
Jack Jackson Discography	145
The Continuing Tradition of Tragedy and Disaster Ballads: A Case Study Of Silver Bridge Songs, by Ivan M. Tribe	147
From The Archives: "Are Rolls and Records Ended?" from <i>Metronome</i> (June 1933)	159
Commercial Music Graphics: Number Twenty-Seven, by Archie Green	160
Bluegrass Music: Innovations in Context, by William O. Talvitie and Bruce Kaplan	166
The Lawson Family Murder, by Donald Lee Nelson	170
The Brunswick 100 Series (continued)	174
Book Reviews: <i>The Carter Family</i> , edited by John Atkins (Reviewed by Charles K. Wolfe); <i>Golden Guitars: The Story of Country Music</i> , by Irwin Stambler and Grelun Landon (Reviewed by Paul Wells); <i>Top Pop Records: 1955-1970</i> , compiled by Joel Whitburn, and <i>Popular Music: An Annotated Index of American Popular Songs, Vol. 6--1965-1969</i> , edited by Nat Shapiro (Reviewed by Norm Cohen)	179
Bibliographic Notes	182
JEMF Advisors Hold Annual Meeting	183
Meetings: Toward the Furtherance of Country Music Studies: Papers Delivered at the 1973 American Folklore Society Meeting	184
Annual Index to Volume 9	187
JEMF LP Records	188

* * * * *

Members of the Friends of the JEMF receive the *JEMF Quarterly* as part of their \$7.50 (or more) annual membership dues. Individual subscriptions are \$7.50 per year for the current year; Library subscription rates (starting in 1974) are \$9.00 per year. Back Issues of Volumes 6 - 8 (Numbers 17 through 28) are available at \$1.25 per copy. (Xerographic and microform copies of the *JEMF Quarterly* are available from University Microfilms, Ann Arbor, Michigan.)

The *JEMF Quarterly* is edited by Norm Cohen. Manuscripts that fall within the area of the JEMF's activities and goals (see inside front cover) are invited, but should be accompanied by a self-addressed stamped return envelope. All manuscripts, books for review, and other communications should be addressed to: Editor, *JEMFQ*, John Edwards Memorial Foundation, at the Folklore and Mythology Center, University of California at Los Angeles, Los Angeles, CA, 90024.